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SOLVE LENS ERRORS



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KODACHROME TO DSLR

Saturday 19 March 2011

amateur

Photographer

FOR EVERYONE WHO LOVES PHOTOGRAPHY, EVERY WEEK! www.amateurphotographer.co.uk

Straighten bent lines and edges

HOW TO CURRENTLY CORRECT LENS DISTORTION

- Test your lenses
- Software fixes
- Banish barrelling now



ADVANCED TECHNIQUE

PAGES 20 & 36

PHOTO RESTORATION

Getty archive behind the scenes



ON TEST

PAGE 52

PANASONIC LUMIX TZ20

The next brilliant travel compact



PAGE 45

PAGE 59

ICONS OF PHOTOGRAPHY

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Contents

Amateur Photographer For everyone who loves photography

WERE our portrait subjects a little more aware of the existence of curvilinear distortion, and the types of lenses most likely to display it, there would be more than a few that would refuse to sit for a photographer using a camera fitted with a zoom lens of considerable focal range. As photographers, we know that to use the wide end of a 28-200mm zoom lens to attempt to render straight the lines and edges of any architectural structure would be worse than futile, but most consider more naturally formed subjects somehow immune. The fact that a human face, or a landscape for that matter, has few straight lines through which to easily demonstrate the light-bending qualities of a bit of barrelling, does

not mean that loved ones will fail to notice they appear a stone and a half wider in your images than they do in the mirror.

Fortunately, in this issue Richard Sibley (see page 45) shows us a few methods to cure the bends, as well as ways to avoid them all together. So when asked, the next time your prints are being inspected, 'Does my bum look big in this?', if the cause is your lens we can help you to fix it. If the cause is cake and pizza, I'm afraid you'll just have to say, 'No, dear'.



Damien Demolder
Editor

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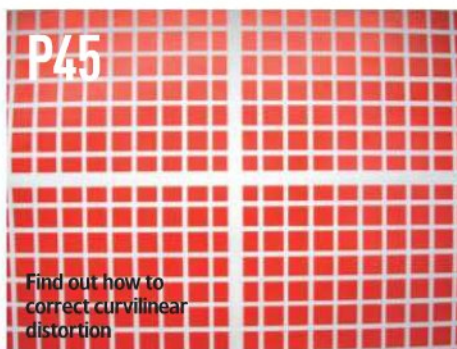
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IN AP 5 MARCH WE ASKED...

Do you have a teleconverter?



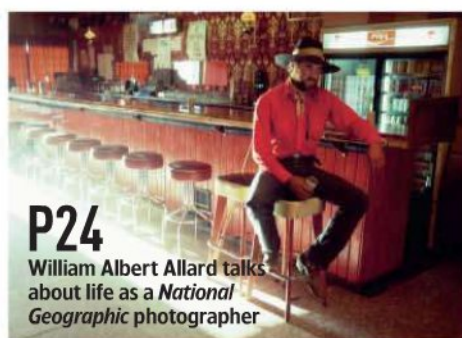
YOU ANSWERED...

A Yes, and I use it a lot	14%
B Yes, but it's not much good	7%
C Yes, but I hardly use it	26%
D No, but I'd like one	35%
E No, I'm not interested in long lenses	18%

THIS WEEK WE ASK...

Do you have trouble with curvilinear distortions?

VOTE ONLINE www.amateurphotographer.co.uk



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National Geographic photographer William Albert Allard is unique in that his entire professional body of work is in colour. He talks to Jade Lord about his impressive career

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Getty Images conservator Lenny Hanson guides Gemma Padley through the world of photo restoration, and talks about how old, damaged photographs are given a new lease of life

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2517 **Email** lee_morris@ipcmedia.com **AP Subscriptions Telephone:** 0845 676 7778 **Email** ipcsubs@qss-uk.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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“ Simon felt like he had been ‘arrested’ by the guards ”

Tables turned on security staff, page 7



Police/student workshops • All photographers terrorism suspects?

POLICE TARGET STUDENTS IN PHOTO TERROR TALKS



Committed to defending your photographic rights!

POLICE chiefs were forced onto the back foot after a college said officers told students that they routinely treat ‘anyone’ seen taking pictures in public as potential terrorists.

Thirty-nine commercial photography students at Cleveland College of Art & Design recently took part in police-led training sessions designed to help them spot terrorists and understand why photographers arouse suspicion.

The college told AP that it decided to take part after tutors themselves fell victim to police stops.

Police explained to the students how criminals ‘recce’ areas using photography, video footage and note-making.

Simon Thompson, a Police Community Support

Officer, told the college:

‘The aim of the workshop is to raise understanding and educate students about why photographers are stopped and how police officers are encouraged to engage with people who are taking pictures in public places.’

He added: ‘We are also appealing to students to help us... by reporting any suspicious behaviour.’

But it seems the workshops may have backfired.

A press release posted on the college’s website after the workshops inferred that police treat all photographers as potential suspects. It read: ‘Police officers are encouraged to approach anyone seen taking photographs or making notes as an effective and proportionate way to prevent and detect serious crime and terrorism.’

However, police insist they do not treat everyone seen taking

pictures in public as potential terrorists and have hit back at the college’s report.

A spokeswoman for the force told AP: ‘At present there is no evidence to suggest that any group or individual is planning an attack within the Cleveland area.’

‘However, it is recognised nationally that there is a diverse threat from violent extremism, whether from individuals or groups, therefore the police, relevant partners and the community are being asked to be vigilant about what is happening around them.’

Two years ago a man was stopped while taking pictures of boats in Cleveland.

Leslie Cheyne, from Sedgefield, County Durham, told the *Northern Echo*: ‘I phoned the police to complain and they said, “for all we know you could be Bin Laden’s brother”.’

The police spokeswoman added: ‘In or around vulnerable



locations, individuals who carry out lawful pastimes or activities such as taking photographs and making notes may be spoken to by officers. This is recognised as an effective and proportionate tactic in preventing terrorism and similar criminality.

She added: ‘We fully respect the rights of photographers to take photographs in public places and training is regularly delivered to officers at all levels to reinforce this right.’

The force said the training sessions were led by a fully trained police officer.

SNAP SHOTS

● AP has received the highest number of entries ever for its Amateur Photographer of the Year competition. The first round of the year – which carried the theme Shooting trees – pulled in more than 2,000 entries. The results will be published next week (AP 26 March). The next round, Inside a building, urges readers to submit images on urban or rural architecture. The deadline is 25 March.

● Canon and Nikon camera check clinics will be among the attractions at the LCE Southampton Pro Show, which takes place on 7 April. There will also be free sensor cleaning and special deals on new kit, say organisers. All major brands will be represented at the event, which takes place at The Novotel Hotel, 1 West Quay Road, Southampton SO15 1RA. Tel: 0238 063 2629.

AXE FALLS ON 50-YEAR-OLD CAMERA BUSINESS



KINGSLEY Photographic Ltd, a family-run camera business that opened its first shop in London 50 years ago, has closed as ‘spiralling rent’ and cheaper online competition takes its toll.

Kingsley has gone into

voluntary liquidation, according to managing director Tim Stavrinou, who told us: ‘The main reasons are the rent, which is getting very expensive, footfall is down and a lot of people are buying online.’

Stavrinou said that the business is struggling to pay its bills, faced with £65,000 in annual rent and £24,000 a year in rates. The shop employed five staff.

Speaking to AP days before the shop closed earlier this month, Stavrinou said he is baffled as to how independent

high-street shops continue to survive.

‘We can’t compete,’ he added, and pointed out that a camera costing £600 at his shop sells for ‘£450’ online. ‘I just woke up and said, “I can’t do this any more”.’

Kingsley ran one store at 93 Tottenham Court Road, specialising in Nikon, Leica and Gitzo gear.

‘In the 23 years I’ve been in photographic retail, I’ve seen it change from a friendly and open trade where we all made a nice living, to one of ridiculous

margins and, of course, pressure from the internet.

‘Quality of service and a good knowledge base were the ideals we founded our principles on and, unfortunately, it seems that a lot of consumers and distributors today seem to understand the price of everything and the cost of nothing,’ he said.

First set up 50 years ago as EC Kingsley, the business initially ran two shops, both located on Tottenham Court Road.

Tim Stavrinou’s father, Steve, bought the business in 1984.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmmedia.com

A week of photographic opportunity

PHOTODIARY

Wednesday 16 March

EXHIBITION 24Photography documents 24 hours of each New Year for 24 years. Runs until 19 March at Berkeley Square, London. Visit www.24photography.org.

EXHIBITION Paradise Lost: Persia from Above by Georg Gerster, until 7 May at Lichfield Studios, London W10 6NE. Visit www.tristanhoare.com.



© CLARE SPRENGER

Thursday 17 March

EXHIBITION Sequentially Yours: Photo Sequences or 'Indecisive Moments' by Elliott Erwitt, until 19 March at Atlas Gallery, London W1U 7NF. Tel: 020 7224 4192. Visit www.atlasgallery.com. **EXHIBITION** Views from Sochi by Rob Hornstra, until 20 March at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com.



© LARRY CLARK

EXHIBITION What Do You Do For Fun? by Larry Clark, until 2 April at Simon Lee Gallery, London W1J 8DT. Tel: 020 7491 0100. **EXHIBITION** Terry O'Neill Photography Awards, until 3 April at Nunington Hall, North Yorkshire YO62 5UY. Tel: 01439 748 282. Visit www.nationaltrust.org.uk.

Friday 18 March

EXHIBITION Fallen Empires by Shai Kremer, until 23 April at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com. **EXHIBITION** Masters of Photography, until 2 April at Municipal Buildings, Falmouth, Cornwall TR11 2RT. Tel: 01326 313 863. Visit www.falmouthartgallery.com.

Saturday 19 March

DON'T MISS Format International Photography Festival, until 3 April adopts street photography theme at venues in and around Derby. Visit www.formatfestival.com. **EXHIBITION** by Allen Ginsberg, until 20 March at The National Theatre, London SE1 9PX. Tel: 0207 452 3333. Visit www.nationaltheatre.org.uk.

Sunday 20 March

EXHIBITION London Street Photography, until 4 September at Museum of London, EC2Y 5HN. Visit www.museumoflondon.org.uk. **EXHIBITION** Shadows of Delight, until 17 April at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit www.dimbola.co.uk.

Monday 21 March

EXHIBITION Exposure 2011 by photographers including Vanessa Winship, until 23 March at James Hyman Photography, London W1S 3PD. Tel: 0207 494 3857. Visit www.jameshymanphotography.com. **EXHIBITION** The Birth of British Rock: Photographs by Harry Hammond, until 10 April at the Lowry, Manchester M50 3AZ. Visit www.thelowry.com.

Tuesday 22 March LATEST AP ON SALE

DON'T MISS Photographic tuition at Witley Centre, Surrey GU8 5QA. Tel: 01428 683 207. Visit www.nationaltrust.org.uk. **EXHIBITION** BP Portrait Award, until 26 March at Aberystwyth Arts Centre, Aberystwyth University SY23 3DE. Visit www.aberystwythartscentre.co.uk.



© JARRELL HUNTZLER

Distribution rights agreed for amateur pics PRESS ASSOCIATION OPENS UP MARKET TO AMATEURS

THE PRESS Association (PA) has signed a deal that allows amateur photographers to sell news-related images through the agency.

PA has agreed distribution rights with citizen journalism service Demotix, which receives news images from contributors worldwide.

Amateur photographers would be paid by Demotix (rather than PA), which currently takes a 50% slice of the photographer's fee, according to the Demotix website.

Demotix adds: 'Basic, non-exclusive rights to your photos will sell for anything between \$50 and \$3,000. We sell exclusive rights for whatever we can get.'

'And some photos and videos can go for hundreds of thousands of dollars.'

PA hailed the agreement with Demotix as a 'landmark deal', but declined to disclose financial details.

A statement released by the agency said: 'Press Association Images, which is working to increase its portfolio of world photography, anticipates high demand for the fresh perspective offered by "street" photographers.'

Martin Stephens, managing director of Press Association Images, said: 'We are excited to be working with user-generated photographs for the first time, and believe these images will not only add a unique and personal perspective to our 100-year-old archive, but also provide our customers with a new angle on world news.'

Demotix CEO Turi Munthe added: 'Demotix - two years old this January - has a lot to learn from PA.'

'Together, we believe we can craft a new set of rules for news sourcing and distribution, both in the UK and further afield.'

SONY AXES NEX-3 SYSTEM CAMERA

IN A surprise move, Sony has stopped making its NEX-3 compact system camera for the Japanese market, leading to speculation it has axed the model altogether.

The NEX-3 went on sale in the UK just nine months ago.

A spokeswoman for Sony UK told AP: 'Production of the NEX-3 for Japan has finished, but we have no other information available at the moment.'

Along with the NEX-5, the NEX-3 marked Sony's first step into the mirrorless interchangeable-lens camera market, an arena that has become highly competitive over recent months.



Launched in the UK last June, the camera boasts a 14.2-million-pixel Exmor APS HD CMOS sensor and delivers Full 1920x1080-pixel HD movie recording in AVCHD format.

SNAP SHOTS

● Giles Duley, the photographer severely injured by an IED (improvised explosive device) in Afghanistan last month, continues to receive treatment at the Queen Elizabeth Hospital in Birmingham. The 39-year-old photographer was alongside US soldiers when he stepped on an IED (see *News*, AP 26 February). He underwent multiple amputations before being brought back to the UK. A hospital spokeswoman said that Giles is continuing his long road to recovery and has 'turned a corner'. 'He is off breathing support and is showing strength and determination by working hard with his physiotherapist.' Giles thanked supporters, many of whom have written messages on his Facebook page, including two British Army photographers, Ian Forsyth and Mick Howard.

● Primary school pupils will be taught how to capture pinhole photos at workshops due to take place at the Lizard in Cornwall from 21-24 March. Pinhole expert Justin Quinnell will host the sessions as part of a joint project between the National Trust and University College Falmouth. Visit www.pinholephotography.org.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

Man 'arrested' by guards receives police backup

POLICE TURN TABLES ON SECURITY STAFF



One of the few snaps Simon took before he was stopped by security guards

AP RIGHTS WATCH
Committed to defending your photographic rights!

TABLES were turned on security staff at a major entertainments complex when police told management they were wrong to stop an amateur photographer from taking pictures outside.

Simon St Clare, who is unemployed, was planning to take a few snaps of the Xscape sports and leisure complex in Milton Keynes, Buckinghamshire, before heading inside to see a film.

The 36-year-old said he wanted to take a mixture of abstract and documentary shots.

But his plans ended in disarray when two security guards stopped him, claiming that it was a 'privately owned' building, it was illegal and he needed permission.

'I don't want to be hassled. I want to be able to take pictures in a public place,' he told AP.

'A citizen has a right to take pictures,' added Simon, who said he had been taking photos for a couple of minutes.

The security guards then

threatened to call police if he did not leave the area – and Simon told them to go ahead.

'I thought it was reasonable to assume I was outdoors in a public place and any specifics regarding company policy did not apply. After all, I was not inside the building or in a nightclub or restaurant.

'We stood outside in the cold waiting for the police to come along to let us know who's right and who's wrong.'

I FELT 'ARRESTED'

Simon said it felt like he had been 'arrested' by the guards, who held him until police arrived.

'Both guards stepped forward and placed their hands on my arms...

'When the two police officers arrived they took my details and then let me go,' said Simon, who has nothing but praise for the police.

'They [the police] were polite and reasonable and said I had done nothing wrong.'

Police asked Simon to 'stop and account' and, although he initially refused, he gave the officers his personal details to

avoid further confrontation.

The officers told Simon that Xscape should display signs if they wanted to prevent photography.

A spokesman for Thames Valley Police told us that officers were called around 5.30pm on Monday 7 February. 'The photographer had been stopped from taking photos of the building by the security staff, resulting in a dispute between the two parties.

'A police officer spoke to both

parties and advised security staff that the photographer was legitimately allowed to take photos of the building.'

At the time of writing, a neighbourhood police officer was due to speak to Xscape managers to discuss the 'actions of security staff and offer further advice'.

WE ACTED 'APPROPRIATELY'

In a statement, Xscape said its staff acted 'appropriately', in accordance with its policy of protecting customers and maximising security.

Managers claimed that the photographer had been asked not to take photos at another centre in Milton Keynes that day, which Simon denies.

An Xscape spokesman added: 'Given the unusual nature of the photography (that is, a photo of the service entrance to the building and dry riser unit) our team felt particularly strongly that they should investigate.'

The incident has forced Xscape managers to draw up a photographic policy and put up 'No photography' warning signs banning the use of cameras and camera phones.

Simon, who was using a Canon EOS 20D DSLR, said he has lodged a complaint with management, via the Xscape website, but has not yet received a response.

The incident came just weeks after the Government promised to strengthen guidelines used by 'overzealous' officials to stop photographers unfairly (see box below).

Xscape, which opened in 2000, houses a multi-screen cinema, shops and an indoor ski slope.

GOVERNMENT PLEDGES FURTHER TALKS

SPEAKING to AP, a Home Office spokeswoman said that, in the wake of the counter-terrorism review (see *News*, AP 12 February), it will be consulting with photographers. She said: 'The Government's recent review of counter-terrorism powers recommended a number of important changes to current legislation. With regards to photographers and journalists, the priority is to repeal Section 44 and replace it with tighter legislation that should reduce their concerns.

'As set out in the published review, we will also be reviewing the guidance to police and security guards. The Home Office will do this in consultation with photography and journalist groups.'

AP
THIS
WEEK
IN...

1924

Kodak was flaunting its wares at the Ideal Home Exhibition, according to AP this week in 1924. And its film was earning plaudits from photography enthusiasts, according to a full-page Kodak advert relaying the contents of a letter from The Watford Camera Club. The club's honorary secretary, AGE Smith, wrote: 'A word on your Kodak Cut film. We have come to the conclusion that they are the best negative material on the market and are all you claim for them. Personally, I have tried lots of various plates but now use Kodak Cut Film for all purposes.'

To Kodak Limited,
Kingsway.

Dear Sirs,

A word on your Kodak Cut Film. We have come to the conclusion that they are the best negative material on the market and are all you claim for them. Personally, I have tried lots of various plates but now use Kodak Cut Film for all purposes.

Yours truly,

(signed) A. G. E. Smith,
Hon. Sec.

Club news from around the country

CLUBNEWS

COLNE CAMERA CLUB

The club is holding a free exhibition throughout March at Colne Library. Members meet every Thursday (7.30pm) at Peter Birtwhistle Community Centre, 14 Keighley Road, Colne, Lancs BB8 0JL.

PRACTICAL PHOTOGRAPHIC GROUP

Images from the group's annual exhibition will be on display from 21 March-29 April at Upper Belvedere Library, Woolwich Road, Upper Belvedere, Kent DA17 5EQ. Tel: 01322 438 038.

TONBRIDGE CAMERA CLUB

The club will run its 45th annual exhibition from 18-25 March in the Council Chamber of Tonbridge Castle, Castle Street, Tonbridge, Kent TN9 1BG. Tel: 01892 664 931. Visit www.tonbridgecameraclub.org.uk.

SNAP SHOTS

● Pentax has released a limited-edition, silver-coloured version of its K-5 DSLR, featuring 'reinforced' LCD display and top screen. Only 50 of the cameras will go on sale in the UK, due out this month priced £1,299.99. Pentax has also released three limited-edition, silver-coloured pancake lenses: a 40mm f/2.8 (£529.99); a 21mm f/3.2 AL (£609.99); and a 70mm f/2.4 (£609.99).

● An artist who had been taking a photo a minute using a camera implanted into the back of his head had to have it removed after suffering a reaction. Wafaa Bilal from Iraq was forced to have surgery after one of the posts holding the camera posed an infection risk, according to BBC News online.

CORRECTIONS

In AP 12 March, we listed the Olympus XZ-1 as having an electronically controlled focal plane shutter. In fact, it has an electronic shutter. In the wildlife supplement (free with the same issue) we stated that the Canon PowerShot SX30 IS can save images as raw files, but it cannot. Also, the Stealth Gear Extreme Photographers Trousers cost £89.99, not the £59.99 stated.



Do you have a story?

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CSC world share quadruples

CSC'S SUCCESS STORY ROLLS ON

COMPACT system cameras (CSCs) made up almost a quarter of all interchangeable-lens cameras sold in the UK during January, according to new figures.

CSC models accounted for 22% of interchangeable-lens cameras – a 160% rise on the same month the previous year, states a report by GfK Retail and Technology Ltd.

In value terms, this represents a 90% increase on January 2010.

'The changeable-lens category has been a success story for some time (January

growth was +12%) but particularly the CSC segment, which has introduced a new customer to the area and can be seen as a main driver of overall sales,' said a GfK spokesman.

The news comes as the world share of CSC cameras nearly quadrupled.

In 2010, CSCs accounted for 11% of all interchangeable-lens camera sales, representing almost one million units.

However, UK sales of fixed-lens compact cameras fell 3% in volume and 7% in value during January.

LACHAPELLE SUED OVER RIHANNA VIDEO PICS

PHOTOGRAPHER David LaChapelle has sued the singer Rihanna, alleging that one of her music videos was 'directly derived' from eight of his images.

LaChapelle, a renowned US fashion photographer, claims that Rihanna's raunchy S&M video copied the 'composition, total concept, feel, tone, mode, theme, colours, props, settings, decors, wardrobe and lighting'.

Responding to the claim, LaChapelle told AP: 'I really like Riri [Rihanna] – this is not personal, strictly business.'

'Musicians commonly pay to sample music or use someone's beats and there should be no difference when "sampling" artist's visuals.'

But bringing a successful legal action may prove difficult.

The storm may evoke memories of a copyright feud over photographer Lewis

Morley's iconic 1963 image of Christine Keeler, sitting naked on a dining chair at the height of the Profumo sex scandal.

Morley claimed copyright in the way Keeler posed on the chair.

In 2001, Morley accused producers of a West End play, *Entertaining Mr Sloane*, of breach of copyright by using pictures of actors adopting a Keeler-like pose on promotional material.

Morley's lawyers claimed that the photographer held copyright in the way in which the nude subject was posed in relation to the chair, the camera, the lighting of the shot and the background.

However, AP found that the idea for this style of photo shoot was nothing new.

In 1958, AP had published a picture of a ballerina called Mimi adopting a similar pose in a picture taken by Carlo Bevilacqua.



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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

EXHIBITION

The Terry O'Neill Award 2010

Until 3 April. Nunnington Hall, Nunnington, near York, North Yorkshire YO62 5UY. Open Tues-Sun 11am-5pm. Tel: 01439 748 283. Website: www.oneillaward.com and www.nationaltrust.org.uk/main/w-nunningtonhall. Admission: adult £6, child £3, family £15

THE TERRY O'Neill Awards were founded in 2007 to act as a platform for new and emerging photographic talent. It was created in honour of UK photographer Terry O'Neill, who gained fame in the 1960s through his unconventional and candid fashion and celebrity images. This year, first place was awarded to Spanish photographer Sebastian Liste, whose work 'Urban Quilombo' explores the housing deficit in Salvador de Bahia, Brazil, which has left thousands of people without a home. The images document the lives of 60 homeless families living in an abandoned chocolate factory (see bottom image). Second prize went to Aglaé Bory, whose self-portraits depict candid and interactive moments between her and her young daughter over several years. Third prize went to Laura Pannack, who documented the lives of the Young British Naturists.

According to O'Neill, a common thread this year seemed to suggest that photographers are tackling grittier subjects in their work. Many of the images reflect the feeling that people are facing serious hardship in these difficult times, both financially and emotionally. Several of the images carry a resonance that many will relate to, particularly in the current climate. It's this honesty that makes the gathering of all these images and photographers in one place such an enticing prospect.



© BRUNO STEVENS

Ground

By Bruno Stevens
Lannoo, hardback, £45, 208 pages,
ISBN 978-9020992120



IN THIS book, Bruno Stevens documents the time he spent on the front line in Gaza photographing the effects of the conflict between Israel and Palestine on the people who live there. There are more than 200 images and every one of them tells a story. At times the photographs can be overwhelmingly powerful. Images of suffering and grief are always difficult to look at, but these are pictures that demand our attention. The people captured within the frame of Stevens' lens are largely innocents caught in a conflict that has torn them away

BOOK



from their families and rendered any hopes of a peaceful life a pointless dream. Robert Fisk and Gideon Levy's captivating essays offer a good level of history and context to the images, serving up statistics and accounts that perhaps by themselves would not have the necessary impact.

Reading these essays while looking at the images brings them to life and shines a stark light on a maddening and distressing conflict. *Ground* is a laudable and unflinching document – it's entirely possible that this is the body of work Bruno Stevens will become known for.



© KELLY HILL



© SEBASTIAN LISTE



© DAVID DREBIN

The Morning After

By David Drebin

TeNeues, hardback, £65, 192 pages, ISBN 978-3-8327-9448-4



TABLEAU

photography is a tricky business. Not everyone can be Gregory Crewsdon

or Hannah Starkey, but a lot of people seem to bust their hump trying. David Drebin is one such man. His images are, well, for once let's allow the book's blurb to do the talking: 'Drebin's intention is to liberate the viewer from the system of rules of everyday life and restore his faith, emotion and humanity. The distinctive tension and depth in his pictures arise from the free combination of such differing topics as humour and sex, melancholy and sex, and melancholy and humor.' That's a lot of sex and melancholy.

BOOK



Sounds fun. It isn't. There's no denying Drebin's skill as a photographer. In fact, his lighting is really quite impressive. It's just that his subject matter is as generic as the models he employs for his images. Beautiful people looking out over the urban neon landscape is a tired and worn theme, and forcing such a bizarre and meaningless artist statement onto the images just serves to highlight the myriad flaws. Better luck next time.

www.photographyblogger.net



THIS simple website acts as an oasis of inspiration for anyone stuck for ideas of what to shoot next. Unlike previous blogs featured in *Review*, this one isn't concerned with fine-art photography – its primary focus is on the simple act of creating beautiful and interesting images simply for the love of doing it. 'I have a passion for photography and I'm always trying to find new places and subjects to add to this love,' says blog creator Nate Kay. 'That's why I started Photography Blogger, so I could feature inspirational photo topics that spark the mind with new ideas, better creativity, and highlight other photographers out there who have worked hard to create lasting memories through a snapshot.'

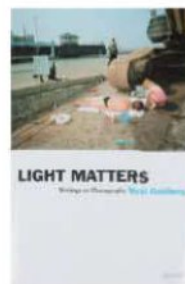
Each post contains several images relating to a specific theme, such as surfing and snow, and even exploding water-filled balloons, beards and Oreos. A nice touch is the occasional photo showcase where Nate presents the best submissions from the

related Flickr page. This means that readers can potentially have their images extracted from the photo-networking swamp and presented in all their glory for all to see. With such diversity of imagery on display there's something here to spark even the most bereft imagination.



CONDENSED READING

A round-up of the latest photography books on the market



● LIGHT MATTERS by Vicki Goldberg, £12.95

This latest collection of essays from American photography critic and historian Vicki Goldberg assembles a range of her previously published writings on a number of photographers, including Diane Arbus and Martin Parr. Goldberg's analysis is always clear and insightful, making her one of the most accessible voices in the field of photography theory.



● FACES IN PLACES compiled by Jody Smith, £6.99

Faces in Places began as a photoblog where readers could send in their images of faces found in everyday places and objects. After a lot of media attention, Jody Smith has compiled a book collecting all the best ones so far. It really shouldn't work, but it's brilliant and likely to brighten up even the most jaded sense of humour.



● BEAUTIFUL CHICKENS by Christie Aschwanden,

photographs by Andrew Perris, £12.99 Film director Werner Herzog once said that the one thing he feared in life was chickens – he simply couldn't understand how something could be so stupid. It's unlikely that this book will do anything to change his mind, but at least we can all agree that some of them look quite nice under the right lights.



● SHETLAND DIARIES by Simon King, £8.99

Springwatch presenter Simon King spent a year filming on the Shetland Islands where he hoped to experience the area's wildlife and community. Crucially, he kept a diary detailing all of his experiences and it's those entries that form the basis of this readable and often touching book. King's passion bleeds through on every page and as a result his adventures are compulsive and absorbing.

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Letters

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LETTER OF THE WEEK

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IT'S A STRANGE OLD WORLD

I have been a subscriber to AP for a number of years and have followed with interest the debate concerning the attitude of police and security staff towards photographers. I have never had an issue regarding this, although I always ensure that I have the AP terrorism lens-cleaning cloth (free with AP 10 July 2010) on my key ring at all times.

I work in Docklands in London and recently HMS Westminster docked outside my building, so I wandered down at lunchtime with my Fujifilm FinePix S9600. There were a number of people snapping away with camera phones, but just to be safe I went up to the officer on watch at the end of the gangway and asked if it would be OK to take some shots. 'No problem,' came the reply. I took a number of them – I particularly like this one with the parking sign.

By now I was standing next to another chap doing the same thing with his DSLR when an officious-looking Police Community Support Officer came up to him and said, 'I hope you are not taking photos of the buildings because that is not allowed.' This other chap said no, he was shooting the warship, to which the PCSO said that was OK. When asked why it was not allowed to shoot the buildings, the PCSO's reply was that it was in case of terrorism – strange world!

Tony Beane LRPS, via email



*IN A CHOICE OF COMPACT LENS, SO OR MEMORY STICK

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Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

downsize the range of cameras they make, thus reducing cost.

Pete Paddon, Bristol

ENJOY THE EXPERIENCE

I just wanted to share my own experiences of my journey into photography, but more importantly a lesson on the equipment I have owned. I have been interested in photography for about five years, and began with a Canon EOS 30D. However, my appetite increased and I soon moved on to a Fujifilm FinePix S5 Pro, then a Canon EOS 5D, then a Nikon D700, then a Canon EOS-1DS Mark II, then a Canon EOS 5D Mark II... I think you're getting the picture! I would spend time and money poring over reviews of equipment, looking at the kit photographers were using and falsely believing my own pictures would improve with better and newer cameras. But a good camera will not make up for a poor picture.

All the cameras I owned were very good, but several hundred pounds later (or poorer) I have now returned to my FinePix S5 Pro. Sure, it's not high in megapixels or scores from magazines or the internet, but it is the camera I felt most at one with. And this is the lesson I have learned, and what I most want to pass on to others. It is not about the equipment or the money you spend; it is about how you feel when you're taking photographs. It is an art, contrary to what some might say, so you should feel at one with the equipment you are using, like a musician and their instrument. Don't fret about what the person stood next to you on the beach is using – just enjoy the experience and the rest will follow.

Dan Schiraldi, East Sussex

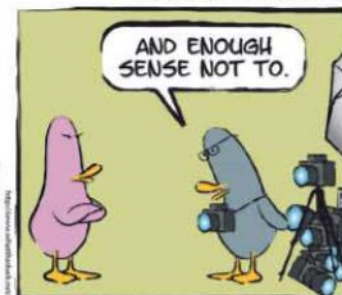
That is absolutely true, Dan. Feeling comfortable with your kit and knowing where everything is makes a big difference – Damien Demolder, Editor

ON THE DOWNSIZE

I was reading a newspaper recently when I noticed that a famous film director had used a Canon EOS 7D to shoot some of his new film. Now, if the camera manufacturers follow this line of development, will we end up with video cameras that also take

still pictures, or a halfway house with a camera that pleases no one? Also, the thing that goes with video cameras is the electronic viewfinder, so it's goodbye to the old pentaprism! And as Canon, Panasonic, Samsung and Sony all make video cameras, it may enable them to

What The Duck



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GREAT CHOICE

I read the three-way test of compact system cameras in AP 5 May with interest, as I was intending to buy a lightweight camera. I discovered that although the cameras offer a great deal there is very little to choose between them, and this got me thinking about what I actually wanted from a camera.

As a keen amateur I am more interested in having a good-quality camera with me at all times, with a few bells and whistles, to capture the image. I decided to buy the Canon PowerShot G12, which can be placed in my jacket pocket, has a swivel screen, viewfinder and art filters. I shall relish playing with it and this will hopefully encourage me to be more adventurous in my picture taking. I am into Round 2 of APOY 2011 so we shall see if it makes any difference. My aim is to pick up at least one point during the year – anything else will be a bonus.

Michael Tait, Isle of Man

It's a great choice, Michael – Damien Demolder, Editor

WHY THE HYPE?

I cannot see why there is all the hype and excitement surrounding the new Fujifilm FinePix X100 camera. It is a bit like a classic design-wise and has a fairly wideangle lens at f/2, but this is not going to give the user much control over depth as its basic focal length is too short. If it had interchangeability, that would be something to shout about!

PHOTOGRAPHY AS ART

We often hear the question, 'Is photography art?' The answer must surely be yes, for there is art in the composition and taking of photographs and a good photograph may become art. For instance, my wife and I recently enjoyed a 'once in a lifetime' holiday in the Kruger National Park in South Africa, where I took a lot of pictures. When we got home we selected just one photograph that we particularly liked and felt was indicative of our trip. While I know I could have had an enlarged print made, I decided to give my photograph to an artist who produced an oil painting from my image (see above right). This is now framed and hangs on the wall of our lounge as a permanent reminder of our special holiday.

So, in my view, photography may be

I feel that once this hits the market and the initial interest has waned, it will become just another expensive compact. I can't see it being as good as the Canon PowerShot G12 or the Panasonic Lumix DMC-LX5, and I believe it will cost more than double the price. Have I missed something?

Stan Groom, Norfolk

SEEING THE WORLD WITH NEW EYES

I thought you might enjoy this poem about how photography has changed my perception of the world around me:

I've walked along this lane for many years,
I thought I knew each tree, each fence,
each blade.
Yet, since I put a lens before my eye,
The world around me seems to be remade.

For while the road I travel stays the same,
I see a thousand details now within,
Where changing tones and shadows
light the scene
With new perspectives cast by nature's whim.

A tree becomes myriad leaves,
With twigs and ivies twining scenes together.
A single bud, adrift in space and time,
Is captured now, to be preserved for ever.

And textures, hitherto just background shades,
Call out to me to notice all their glory,
While microscopic worlds, beneath my lens,
Unfurl and tell the world their secret story.

I've walked along this lane for many years,
And yet in spite of everything I've seen,
Since I first put a lens before my eye
I'm in a place where I have never been.

Christa Loughrey, Somerset

Photography is a great educator of the participant – it really does make you see and observe so much that you would otherwise pass by and miss – Damien Demolder, Editor



regarded as art and very often artists base their paintings on photographs they have taken in the field. So no more arguments! Let us work together to produce what is best suited to our individual needs and preferences – and learn from each other.

Keith Hughes, Surrey

I'm not sure, Keith, that I am convinced by your reasoning. Photography is as much art as pottery is, but not because it can be copied in paint – Damien Demolder, Editor

BACK CHAT

AP reader Nick Cambourne learns to appreciate how green the grass is on his side

THERE is an old saying that you never really appreciate what you have until you lose it. I recently found out how true that saying is when my Canon PowerShot S70 compact camera packed up. I had bought it six years ago and used it on all those occasions when I did not want to use my SLR. Consequently, the S70 has regularly captured images in all sorts of locations, such as on the beach or camping, and in conditions that are not conducive to prolonging a camera's life. I have even lent it to my sons to take on school trips and then, when they were older, to music gigs. It has survived being knocked and dropped on numerous occasions.

However, the cold weather this winter was the final straw. I'd got into the habit of leaving the camera in the boot of the car and one particularly freezing day I went to use it, to photograph the ice on some trees. Nothing worked. Getting it up to normal working temperature indoors and trying a newly charged battery failed to revive it.

Having decided it was time to buy another compact camera I visited a major camera retailer to see what was on offer. There was a large selection of compacts on display but, surprisingly, not one had a viewfinder. Now I have used a viewfinder for composing pictures since I took up photography 40 years ago, and I have no wish to stop doing so now. When I explained what I was looking for, the assistant resignedly said he couldn't help me. 'If they don't manufacture it, we can't sell it,' he explained. I got the impression he uses this phrase regularly.

Instead, he showed me the Canon PowerShot G12 and Nikon Coolpix P7000. Both were nice cameras, but too big and heavy for me to use as a compact. They were not true compacts in design, either, and to my mind looked like they needed to be protected by a case. The only other option, I was told, would be to buy something like the new Olympus XZ-1 and a separate electronic viewfinder (EVF) – potentially very expensive and impractical for safe and easy portability if carried assembled, but useless for grab shots if carried unassembled.

Feeling quite depressed, I decided I would have to manage without a compact camera. I wished I had taken better care of my S70 and that I still had it. Then it occurred to me to look online, to see if anyone was selling one. To cut a long story short, I spotted one, apparently in excellent condition, but with eight potential buyers after it. With three days left of the auction, the selling price was already over £100, but after some fierce bidding I eventually bought the camera for exactly the price I had been quoted for the EVF.

I don't know if it is typical to have nine people willing to pay good money for a used, albeit in excellent condition, compact with a viewfinder. But what I have learned from all this, though, is to fully appreciate what I have already got.

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PHOTO INSIGHT

Heather Angel explains
how she created a
shadow behind a starry
clover to make this
unusual plant jump
out from the frame



HEATHER ANGEL

An internationally renowned photographer of the natural world and author of more than 50 books, Heather brings her expertise to AP

THE STARRY clover, or *Trifolium stellatum* to use its botanical name, is a beautiful plant. With its short stems and hairy leaves, each clover head is covered in bright-red star-shaped spikes. The clover flower itself has pale pink petals. What you can see here is the part of the clover where the flower nestles. When the flower dies, it falls away to leave the amazing red star-shaped bracts of the plant. It was these that caught my eye. Starry clover plants are found in Britain, but they are very rare. Shoreham beach in West Sussex is the only place where it occurs in the UK.

I photographed this starry clover in Spain. I was walking along a shingle-covered beach when I spotted it. I took an initial shot when the sun was out and you can see the background behind (see above). The background is blurred, so it's not as distracting as it could be, but it is still a little confusing to look at. The red bract doesn't stand out as much as it could. There are some wonderful textures – the sharp-looking spikes and the tiny hairs, for example, which I wanted to draw attention to. The starry bracts are the most exciting parts of the image and I wanted these to leap out.

After I'd taken the first shot I thought the composition would be much simpler if I didn't show the background at all. To create the shot with the black background I used a very simple technique that doesn't cost

anything and is very effective. It involves casting a shadow behind the subject. It's a useful technique if you want to photograph a plant in the field where you're trying to get rid of a distracting background. Shadows, of course, occur naturally and you'll often see this in nature – if you're in a forest a tree trunk will sometimes cast a shadow behind a subject, for example – but the shadows

aren't always where you want them. It's very easy to create this effect yourself by using an object to cast a shadow.

I'll sometimes position my backpack so it casts a shadow behind a subject that I'm photographing. If you're with another person you could ask them to stand so their shadow falls behind the subject. In the past I've used an anorak hung on a tree branch, which



To see more images by Heather, visit www.heatherangel.co.uk. For information on courses run by Heather and her son Giles, visit www.photographyandphotoshopcourses.co.uk. Heather's book *Exploring Natural China*, published by Evans Mitchell Books and priced £19.95, is available from Amazon



© HEATHER ANGEL

also works quite well. It doesn't matter what object you use – the only requirement is that it casts a big enough shadow. And that the object or person is out of shot, of course!

The object I use and where I position it depends on the time of day I'm shooting, and where the sun is in the sky. Shadows are longer later in the day so you don't need such a tall object to cast a shadow. On this occasion I stood my rucksack upright out of shot to the left so the shadow fell directly behind the starry clover.

I was looking down on the plant and it was

slightly raised from the ground – if the plant had been flush with the ground it wouldn't have been so easy to cast the shadow behind it. I used my Nikon F3 with a 105mm macro lens and manually focused the image.

The clover head is globular, not flat, which meant setting a wide aperture to try to blur the background would cause parts of the plant to be out of focus. Instead, I used an aperture of $f/11$ to ensure that all of the plant would be in focus. I took the picture using natural light.

If you compare the two shots you can see

that the exposure for the plant is the same – the only difference is the black background. I always set my exposure manually and in this case I calculated my exposure for the shot with the blurred background and used this exposure for the shot with the shadow backdrop. Setting your exposure manually means the camera won't be confused by the dark background and try to compensate by altering the exposure. You could use black velvet instead of a shadow, but there's something about using what's there in nature that I find delightfully appealing. **AP**

**Heather Angel
was talking to
Gemma Padley**

GET THE LOOK


Restoring your photos

Mat Gallagher shows you how to restore your old damaged photos using Photoshop and bring your images back to life

FOLLOWING on from our last *Get the look* feature (AP 5 March), where we showed you how to age your photos, here we look at ways to revive them. Fading colours, stains and even scratches are no match for the power of modern image-editing software and, with a little skill and a lot of patience, you can make your old images look as good as new. Removing marks and scratches, dust spots or unwanted items in an image has long been a strength of digital processing, and it was the Clone tool that made most of this possible. The newer Healing Brush tool works in much the same way – using pixels from a different section of the image to paint over a selected area – but it concentrates on the texture, using surrounding pixels to blend the image back together and matching the colours, too. The result is a much smoother and faster repair, and the Spot Healing Brush tool and new content-aware functions make it easier still. This technique uses the Healing Brush for most of the legwork, but for greatest effect it must still be used slowly and carefully to build up the effect, as a quick job will be noticeable.

SOFTWARE USED Adobe Photoshop CS5

SKILL LEVEL 

TIME TO COMPLETE  30 minutes-plus

SYSTEM REQUIREMENTS Windows or Mac



1 First take your old photo and scan it in using a flatbed scanner with a resolution of at least 600ppi. Open your image in Photoshop and make a copy, so that it sits on a separate layer, by selecting Layer>Duplicate Layer on the menu bar. Open the Levels palette (Image>Adjustments>Levels, or press Ctrl/Cmd+L) to boost the contrast if the image is looking a little flat.



2 Open the Hue/Saturation palette (Image>Adjustments>Hue/Saturation, or press Ctrl/Cmd+U). Click on the Colorize button and then drag the Hue slider to around 45 and the Saturation slider to around 10 for a slightly warm mono image.



3 Identify the main areas of damage on the image and use the Zoom tool to magnify the first area to around 200%. Select the Healing Brush tool from the tool bar and select a brush size large enough to cover the width of your first scratch, adjusting using the square bracket keys.



5 Vary the size of the Healing Brush depending on the section you are repairing and take new sample points as you move to new areas of the image. If the scratch covers areas of detail, switch to the regular Clone tool and use a small brush to replicate any textures or prominent lines.



7 Alternatively, if the corner area is missing detail, and if there's room, use the Crop tool to crop closer into your image. This can save you hours of painful retouching and can give your subject more impact.



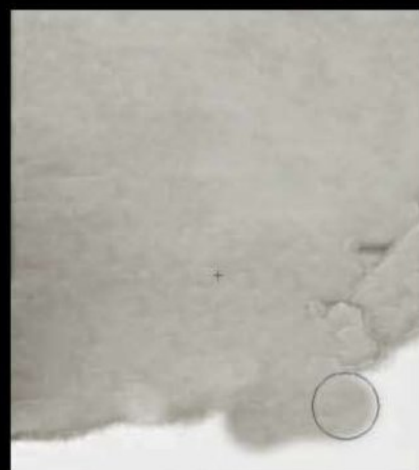
9 Create another new layer above the last one. Press Ctrl/Cmd+A to select all, then go to Select>Modify>Contract and choose around 55 pixels. Now go to Select>Inverse, or press Shift+Ctrl/Cmd+I, to inverse the selection. Select the Paint Bucket tool from the tool palette, then black from the swatch below and fill.



4 Select an area from which to clone your detail and, holding down the Alt key, click to select. Now click and paint in single swipes along your scratched area. When you release the mouse, the Healing Brush tool will blend the cloning. Continue this across the affected areas.



6 Where corners have been completely removed, use the Healing Brush with a fairly large brush size to simply paint into the white space, using a nearby point to clone from and build up layers to extend the image out to fill the corner.



8 Create a new layer on your image (Layer>New>Layer, or press Shift+Ctrl/Cmd+N), then choose Edit>Fill from the menu bar and select 50% Gray as the contents. Select Filter>Noise>Add Noise and choose a Uniform noise with an Amount of around 5% and tick the Monochromatic box. Change the blending mode in the layers palette to Overlay.



10 Inverse the selection again and return to the menu with Select>Modify>Expand and increase by 5 pixels. Select white from the swatch and fill the small border. This should leave you with a black border and a white keyline. Finish by flattening the image by selecting Layer>Flatten Image from the menu.





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King of colour

National Geographic photographer **William Albert Allard** is unique in that his complete professional body of work is in colour. **Jade Lord** looks back at a phenomenal career



DESPITE having a career that has spanned almost five decades and being of what most people would call retirement age, William Albert Allard has no plans to quit photography just yet. In fact, William has recently completed an two-month assignment in northern Montana for *National Geographic* magazine. A staff photographer at the publication until two years ago, he continues to work on a freelance basis for the iconic title that is solely responsible for one of the factors that has defined his career: he is one of a handful of photographers of his generation whose entire professional

body of work is shot in colour.

'*National Geographic* was an all-colour magazine when I joined in 1964 and it continues to be,' explains William, who shares his time between homes in Charlottesville, Virginia and Missoula, Montana. 'I had never worked in colour before and I didn't like it at first, but that is who I worked for and so I had to shoot in their way – fortunately, I soon came to like working in colour a lot.'

Leaving the University of Minnesota with a degree in photography in 1964 and with a wife and four children to support, William took an internship at the magazine 'because I needed a job', despite it then having a reputation as 'boring' in William's eyes. A full-time contract as staff photographer followed, which has seen William spend many years developing a love affair with the American West, as well as enabling extensive travel around the world to locations such as Italy, India and Australia.

With his assignments the result of an

idea either he or one of the editors at *National Geographic* had, William has always been fairly free to photograph a story how he sees fit. He has always maintained the same attitude to approaching his subjects, which has no doubt contributed to the longevity of his career.

'It is a very simple approach that I have always taken: I go somewhere, I explain to them who I am, who I represent, what I am doing, for whom I'm doing it and why I think it should be done,' says William, who is known for his 'street shooter' style of photography that deals with the momentary, shooting exactly what he sees, when he sees it (that is there are no set-ups). 'I do not pose pictures,' he continues. 'Even when I make a portrait I do very little directing. I go to a location and look at the light; I look at the subject of my portrait and we talk about things. I move around and we make pictures. I will use a little bit of flash mixed with ambient light just to enhance my





ALL PHOTOGRAPHS © WILLIAM ALBERT ALLARD UNLESS OTHERWISE STATED

Above: Stan Kendall, Nevada, USA, 1979



Above left: Cloud 9 Bar, Elko, Nevada, USA, 1979

Above right: Cyclists, Ferrara, Italy, 2001



subject, but I try not to destroy the environment that I want to show by bringing in too much light.'

For the majority of his career William used a variety of film cameras – from Leicas to Nikons to Canons, with 28mm, 35mm and 50mm lenses. However, with the decline of Kodachrome he decided to switch to a digital system in 2005 and is still adjusting to working in this way. 'I didn't care for the other films that were available and no one was developing a great new film, so I thought I might as well make the transition,' he remarks. 'But I miss looking at film. Looking at raw files on a computer is kind of depressing as it is a bit dull to look at, but that's OK, I have just got a long way to go. Making the picture is not the challenge for me: the challenge is

trying to learn to make the computer work.'

When William started at *National Geographic* the challenge could not have been more different. He left university without ever loading a roll of colour film and was suddenly expected to shoot exclusively with it. He quickly adapted, and is now regarded as one of the pioneers of colour photography. 'I never felt restricted to working just in colour,' he says. 'When I left university I was a pretty good black & white printer and I missed the darkroom. I felt like I was sending all my film off to a drug store, but I soon got over that and fell in love with colour. I don't miss black & white now. I love looking at the work of really good black & white photographers, but I don't see in black & white.'

Shooting entirely on Kodachrome colour reversal film – 'I never cared for negative

colour film; I never used it' – William believes that colour and composition are inseparable. 'I feel that working in colour is an intuitive process,' he says. 'It is something I feel. It's very difficult to describe.' This intuition is probably best expressed in his 1981 assignment to Peru, which he cites as one of his most important in terms of the use of colour. 'That was my first trip to Peru and it was probably one of the most visually stimulating assignments that I'd ever had,' he says. 'I was coming out of years of working in the American West where the colour palette was fairly subdued and then I got into Peru and was confronted with a completely different colour palette. It was quite striking.'

William's use of colour is not the only standout feature of his work. The philosophy



Far left: William Albert Allard, photo by Ani Allard, 1986

Left: Virginia, USA, '46 Chevy pickup, Sally and me, 1979



Left: Smoke Daddy blues bar, Jimmy Lee Robinson foreground, Chicago, USA, 1997, from Blues Highway

behind how he makes his images is of equal importance. For him it is all about simplifying everything in order to make the image accessible to the viewer.

'There are certain things I think about photography that are similar to good writing,' he explains. 'For instance, Ernest Hemingway used to say that what you leave out is almost as important as what you put in. It's the same with a photographer: when I teach, I teach a "cut-away" approach – to get rid of the extraneous, everything you don't need. It doesn't mean a picture can't have complications but it has to be reachable by the viewer; you have to give the viewer somewhere to go within the image.'

For the most part, William likes to direct the viewer's attention to what is happening

at the 'edges' of a subject. This can be seen in one of his favourite assignments, *The Blues Highway* (1997), which focused on the migration of African-Americans out of the deep south of America from the early 1900s to the 1960s (see above).

'My part of the assignment was to photograph the blues music that travelled north as the African-American people moved,' says William. 'Instead of being in the pit right down at the front of the stage, I wanted to be photographing on the stage, in the wings or around the dressing-room area. I always think of my photography as looking around the edges of the performance rather than at the performance itself.'

Crucial to this style of photography and to the 42 articles that William has

'A picture has to be reachable by the viewer; you have to give them somewhere to go within it'

contributed to *National Geographic* in more than 47 years on the magazine is, he says, access. 'What I need and what is extremely important to my work is access. Some of my best pictures are ones that were "given" to me – I took them, I made them, but they were really given to me because people allowed me into their space; they allowed my presence to be there as a witness.'

At the start of his career William spent up to five months on an assignment, photographing and getting to know his subject, but times are changing.





Above: Cow camp at dawn, Nevada, USA, 1979



Above left: Man emerging from shadows, Chincheros, Peru, 1985



Above right: Girls looking into medical tent, Paccha, Peru, 1981

Expenses have become prohibitively high and he may now only be given six to eight weeks to work on a story. There's the danger, too, he says, of losing the rapport with your subject that is so necessary in photojournalism. 'I have always felt that it is almost as important for the subject to get to know the photographer as it is for the photographer to get to know the subject. If I have time, I'll go to the same bar and hang out in the same neighbourhood. In that way people can get used to me and I have a better chance of being accepted into their space [and getting a more intimate shot] rather

than just coming in, taking the picture and leaving. The shorter time frame is not yet a problem, but it could cause some photographers to think they've got to make a picture happen and that's not the way I work. I anticipate when things might happen and try to be present when they do.'

Reflecting on his career, William is somewhat melancholic about the work he has produced. 'I look at my work and I think, "Damn, I wish I could go back and do it all over again";' he muses. 'I go through my work and edit it and maybe live with it for a while before I think, "Have I got

anything that's worth looking at?"' That's not to say William is short of confidence in his ability. He approaches a story in a way that works for him and believes this allows him to produce pictures he hopes *National Geographic* will like as much as he does.

Hearing this, it's no surprise that for William it's the genuine love of the craft of photography that keeps him coming back for more. 'At first I didn't always get the assignments I wanted, but once I had established my credentials over the past 20 years I've done stories that I really wanted to do. I think that is what's kept me going for so long: it's never been just a job.' **AP**

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I think this is a wonderful photograph. Steven has managed to create something really different from an area that has been photographed countless times. I love the colouring, the composition and the misty distance – and that burst of flash works an absolute treat.

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ReaderSpotlight

Steven Fairbrother Derbyshire

Steven became interested in photography through his job as a graphic designer when he found himself attending various photo shoots. While he doesn't have a favourite photographic subject, he says he likes being outdoors and tends to shoot a lot of landscape and wildlife images. 'I like hunting for the perfect picture,' he says. 'I know that it only exists in my head, but the thrill of thinking that the next shot could be the one keeps me shooting frame after frame.' Steven is continuing to experiment and has recently begun working with a 10-stop filter and a hide to shelter him from view during wildlife photography.

Buttermere

1 Steven used off-camera flash to pull out the foreground and add depth to what could have been a flat image

Canon EOS 40D, 10-20mm, 1.3secs at f/13, ISO 100, tripod, polariser, remote shutter release, off-camera flash

In line

2 Using his remote shutter release at its maximum distance, Steven included himself silhouetted in the image

Canon EOS 40D, 10-20mm, 0.5secs at f/13, ISO 125, tripod, polariser, remote shutter release, ND grad

Sun and snow

3 In Adobe Lightroom, Steven created an interesting split-tone effect so the image is both cold and warm

Canon EOS 40D, 18-200mm, 1/250sec at f/22, ISO 100, tripod, polariser, remote shutter release



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1



2



Lone tree

1 Wojciech has gone for a specific composition and mood in this image in his attempt to highlight the lone naked tree in the foreground

Nikon D80, 18-135mm, 1/250sec at f/9, ISO 250, ND and polarising filters

Golden sun

2 Sunsets are a popular feature in *Spotlight*, but they often make for a captivating image, such as here with the golden light reflected in the silk-like water

Nikon D80, 18-135mm, 1/125sec at f/10, ISO 100

Red Arrows

3 Dramatic aerial displays like this are an opportunity too good to miss for any photographer, with the vapour trails offering endless variations of form

Nikon D80, 18-135mm, 1/1250sec at f/9, ISO 400, polarising filter

Wojciech Rozanski Blackpool

Wojciech, 54, believes his love of photography comes from his father. When he was a small boy, he would help his father convert the family bathroom into a darkroom on Sundays. He does not describe himself as a technical photographer and instead relies on gut feeling and intuition to capture his images. 'Photography is a way to create a world,' he says. 'Looking through the lens, I can pull something interesting and beautiful out of the whole confusing mess surrounding me. In that way I can talk using pictures rather than words.' In the future, Wojciech hopes to explore the possibilities of high dynamic range imaging, as well as uncover the photographic possibilities of any landscape he encounters. Visit www.arive.co.uk to see more of his images.





Tim Pryor Devon

Tim, 35, is an occupational therapist who has been taking photographs for the past three years. He is self-taught and his favourite subjects are birds, although he also wants to develop his skills as a landscape photographer. These images were taken at the Westonbirt 'Festival of the Tree' and the Dartmoor Miniature Pony Centre. Visit www.timpryor-photography.co.uk to see more of Tim's work.

Eagle

1 It's difficult not to admire the powerful form of the head and beak here

Olympus E-500, 169mm, 1/800sec at f/4.7, ISO 250

Peacock

2 The peacock's vivid colours makes it an ideal subject for photographers

Olympus E-500, 300mm at f/4, ISO 100

Chaffinch

3 Sometimes a simple composition is all that's needed for a striking image

Olympus E-500, 300mm, 1/500sec at f/8, ISO 320





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The original glass-plate negative depicting Marilyn Monroe and her husband Arthur Miller leaving the Comedy Theatre in London in 1956



Restoration man

In the hands of Getty Images conservator **Lenny Hanson**, damaged negatives ravaged by time are given a new lease of life. **Gemma Padley** spoke to him and gained a glimpse into the incredible world of photo restoration

GEMMA PADLEY



CRACKED GLASS-PLATE NEGATIVES

The glass-plate negative of this image of Marilyn Monroe had multiple cracks (see above). Lenny glued the pieces together on a new glass support using a diluted PVA solution. From this it was possible to make a positive print using traditional darkroom methods (see left). The print was then scanned and retouched in Photoshop.

ONE GLANCE at the broken or battered negative and your heart sinks. From cracked glass plates to torn paper negatives, it is impossible not to wonder how it can be possible to rescue these forlorn, hopeless images. Surely they are beyond repair – lost causes that should be banished and cast aside, never to see the light of day again. But with a lot of patience, care and skill, there are ways to restore these images to their former glory – and Lenny Hanson is the man who knows how.

Lenny, a Hulton Archive conservator for Getty Images, restores all sorts of images, from broken glass-plate negatives to buckled diacetate negatives. Having studied a BA conservation course at Camberwell College of Art and an MA in photography: history and culture at the London School of Printing (now LCC), Lenny took up placements at the National Maritime Museum and the British Museum

before joining Getty in 1989. One of only a handful of photography conservators using traditional conservation methods in the UK, Lenny has perfected an impressive range of methods for bringing damaged images back to life. Quite often these restorative processes were discovered through years of trial and error. 'I've spent many years reading about different methods and talking to people to find out the best ways of restoring different types of negatives,' says Lenny. 'When I first started, photographic conservation wasn't as widespread as it is now, so I had to do a lot of experimentation to see what worked and what didn't.'

Working along the lines of 'minimum intervention', Lenny encounters a range of paper and glass-plate prints and negatives including those created using albumen, collodion, carbon and silver-gelatin processes, as well as etchings, engravings and lithographs. Quite often a combination

'When I first started, I had to do a lot of experimentation to see what worked and what didn't'

of manual and digital processes is needed, so Lenny will do as much as he can manually before handing the image over to Getty's in-house scanning team, who scan and work on the image digitally.

Researchers at Getty bring images to be restored for clients on a daily basis and Lenny also discusses longer term projects with curators. Using reversible processes and materials to prevent further deterioration to the glass or paper negatives and prints he restores, Lenny's methods often produce miraculous results – quite often the restored images are unrecognisable. Using soft brushes to avoid tearing the emulsion, Lenny

will usually spend four to five hours working on an image, although it can take much longer than this. 'First, I'll assess the negative and work out the best way of approaching it,' says Lenny. 'For a reticulated negative (see page 39), I might soak it for a few hours and hopefully this will be long enough for the emulsion to separate from the acetate. If it hasn't, I know there are other issues so I may need to try another approach. It's easy to look at the negative and think it is ruined, but once you've worked on one you realise there are things you can do.'

Lenny looks after the conservation of the entire Hulton Archive, containing more than 30 million images, many dating back to the beginnings of photography.

On a day-to-day basis, he is responsible for the routine cleaning and re-sleeving of negatives and prints, as well as monitoring the conditions in which the images are kept. The restored photographs are housed in a controlled environment where the temperature and humidity are carefully regulated. 'If old photographs are kept in a warm, damp environment they will deteriorate faster,' says Lenny. 'It's much better to store images in a cool, moisture-free place.'

KEY PROBLEMS

Lenny has to deal with a number of problems with the negatives that are brought to him, one of the main issues being reticulated negatives. In the early 20th century, film manufacturers used cellulose acetate film or 'safety film' as a base for negatives to replace the highly flammable nitrate film. Unfortunately, this protective covering caused more harm than good as, over time, changes in temperature and humidity resulted in the film base shrinking and causing a buckling effect in the gelatin layer, known as 'cockling'. Another problem is broken glass-plate negatives (see page 37). In this process, Lenny realigns the pieces, which he seals onto a new piece of glass. Once the negative has been restored it is possible to produce a print, which can then be scanned and retouched digitally.

Lenny also restores damaged photo albums where the bindings have disintegrated (see images, right). Carefully removing the photographs from the acidic supports, Lenny repairs the bindings to create a brand-new album. One such undertaking was a year-long project to reassemble a collection of royal albums by a photography husband and wife duo working under the name 'Royal Lisa'. For this project, Lenny painstakingly removed

Right: The original album was falling apart and needed attention if the images were to be safely preserved

Below right: The restored royal album with the images mounted on acid-free paper



A PERSONAL PROJECT

Although Lenny is not short of work restoring damaged negatives in his day job, he also embraces personal projects, such as this one to remove a piece of glass from a photograph



1 When Lenny was commissioned to remove the glass covering from this photograph a fragment of glass remained, stuck to the front.



2 Eventually he was able to remove the glass, but the emulsion from an area of the boy's body was still attached.



3 This left a space on the photograph where the emulsion was torn away. The damage looked to be irrevocable, but Lenny refused to be beaten.



4 By soaking the fragment in a special solution, Lenny was able to gently separate the emulsion from the glass.



5 He carefully reattached the missing piece to the photograph, making sure it lined up with the rest of the emulsion.



6 Then he manually retouched the damaged photograph to produce the final image above. The join is barely visible.

each photograph from the original supports and remounted them on acid-free paper so they could be easily removed for scanning.

'These are valuable social documents so it was important to preserve them for future generations,' says Lenny. 'In situations like this it is vital to preserve the physical object so I'll look to see if there are any signatures on the photographs, for example, and this will determine how I reassemble the album.'

Lenny also restores images where the emulsion has flaked away from the glass plate (caused by the adhesive drying out), which involves removing the emulsion and repositioning it onto new glass to create a

'new' negative. Another task is to remove and re-house prints from acidic bases where 'foxing' has occurred (the age-related spots and browning seen on old documents).

A love of photography and a desire to create order from chaos are reasons why someone might work in photo conservation, says Lenny. 'Sometimes the work is never-ending and you have to be very patient, but the process of bringing an image back to its best or preventing it from further deterioration is very satisfying. I hope people will look at the restored images and be inspired to take pride in their own, no matter how old they are.' **AP**

THE HULTON ARCHIVE AT GETTY IMAGES

With archives descended directly from *Picture Post* magazine, the *Daily Express* and *Evening Standard* among others, the Hulton Archive has some 30 million images in its collection. In 1996 the Hulton Collection was sold to The Getty Communications Group, now Getty Images, and in 2000 Getty Images merged the London-based

Hulton Picture Collection with Archive Film and Photos to create the Hulton Archive. With more than 90 million images covering a wide range of subjects, Getty Images supplies stock photography to magazines, newspapers and clients all over the world. To browse the collections and find out more, visit www.gettyimages.com.

After restoration



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Before restoration



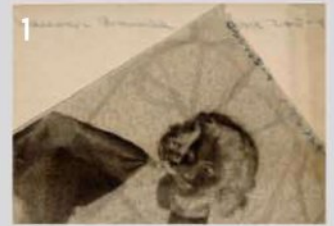
Above: Norman Potter's image of Roger Bannister breaking the four-minute mile after it was restored

Left: The original glass plate was cracked in two

RETICULATED NEGATIVES

Lenny often deals with reticulated negatives and has developed a unique process to bring the images back to life

1 The negative for this image of American actress Lauren Bacall was severely reticulated.



2 Lenny carefully removed the emulsion layer from the diacetate film by soaking the negative in a butanone solution (a mixture of butinol and water) for several hours, which caused the layers to separate.



3 The silver halide emulsion layer was then transferred to a glass plate.



4 A print could then be made from the restored negative.



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APappraisal



Expert advice, help and tips from AP Editor **Damien Demolder**

Edited



PICTURE
OF THE
WEEK

Raindrops Alison Hughes

Nikon D80, 160mm,
1/60sec at f/5.6, ISO 200

WATER droplets are a popular macro subject, and quite rightly so as they can look very appealing indeed. Here Alison has captured rainwater hanging off a picnic bench on a less than ideal picnic day.

In assessing this image I started by identifying the elements that I find most interesting and attractive. I like the droplets and their reflections in the wet wood. I like the colour of the background and the unevenness of the brightness all over the frame. However, there are other elements that are distracting and much less important, such as the colours other than that of the background, and the extensive area of bench and background above and below the subject. I started by reducing the surface area of the picture to eliminate anything that isn't necessary. As the subject – which is the edge of the bench and the droplets – is long and thin, it makes sense to use a long

Original



and thin crop, so I applied a 16:9 format to help us concentrate on what we should be looking at.

Next, I darkened the image to make the droplets stand out against the rest of the picture. I darkened the edges of the frame, too, which beefs up the mottled lighting that works so well.

To reduce the range of colours in the picture I first sampled the cool green from

the background and then switched the image to black & white. I used a colour layer to re-introduce the original colour, but *without* the distraction of the yellows and cyans under the bench. We still have colour, but in a more controlled, subtle and straightforward way.

I think this is a great picture, and Alison has done a great job of capturing an interesting subject. She wins picture of the week.

WIN

Every reader whose picture is chosen to appear in *Appraisal* will win a Camlink Z1 Universal Charger – which charges most Li-Ion battery cells plus AA and AAA NiMH batteries – and four Camlink AA 2700mAh NiMH battery cells worth a total of £49.98. To find out more about Camlink products, visit www.camlink.eu.com



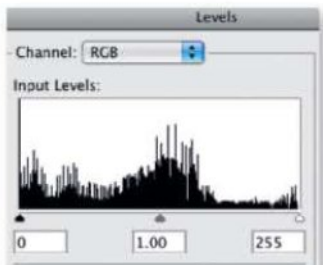
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Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us a little about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

CAMLINK



The burn tool can fix glowing edges



Drastic tonal changes break the histogram



Porto San Paolo

Miguel A Arranz

Olympus Pen E-PL1, 14mm,
4secs at f/22, ISO 258

BURNING-IN has been a difficult task since darkroom days, with those glowing edges always the giveaway when working on middle grey tones. Miguel has taken a great picture of this Sardinian port, but in darkening the sea in the middle ground he has left the pier and its uprights glowing like a nuclear power plant. The problem isn't his intention to add drama, but that the tones he has had to work with are the least forgiving of all. Burning midtones is very difficult and I have actually now learned not to bother trying as I have rarely managed it in a convincing way.

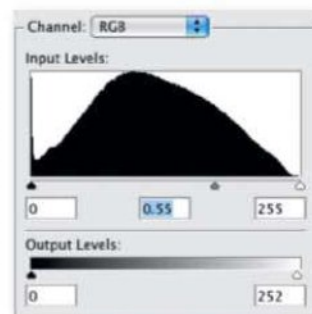
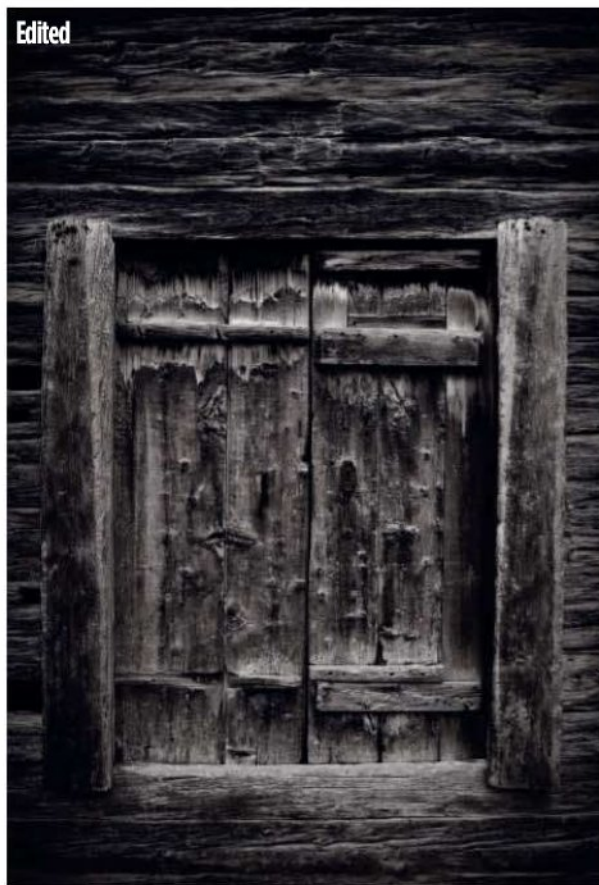
Miguel's task is not as hard as some, as he has only the blacks of the pier and poles to worry about as he burns the sea. Admittedly, the pier isn't absolute black, but it is close enough to make no difference so he will get

The only real way to fix an over-dramatised picture is to undramatise it again, but the process tends to have a destructive impact on the file, with many tones disappearing

away with rubbing over the edges with the Burn tool.

The problem really is that he has tried to make the sea too dark, which in turn shows the halos more clearly where the selection of the sea has not been worked carefully enough. I've lightened the whole image to show how that can make the halos almost disappear. Of course, now many other areas are too light, but going over them with the Burn tool solves that quite quickly.

Adding drama to a scene that was not all that dramatic in the first place is fraught with difficulties, and without a great deal of skill and time, convincing success is hard to find. In this scene you might expect the drama of the sky to be reflected in the water, and when it isn't one can hardly help but detect the manipulation.



Door of an old Swiss barn

Chris Knowles

Leica R9 with DMR digital back, 21-35mm,
1/90sec at f/8, ISO 200

I DON'T know if it is because I have just been noticing more, whether it is something to do with modern light metering or whether it is to do with the level of automation in current cameras undermining our ability to take conscious decisions regarding exposure, but I've come across a lot of pictures recently that are too light. This study of the patterns in some old weathered wood is a great example. The camera would have looked at what it was being asked to photograph, decided it all looks very dark, and thus would have opened the shutter with the intention of capturing enough light to show the subject. The fact that the subject is supposed to be dark escapes the micro-processor. Just opening the Levels window and dragging the midtone slider to the right makes a massive difference, and brings out all the tones, lines and shades that made Chris stop to take the picture. I blackened the blacks a bit and took the bright edge off the highlights to make the whole thing easier to look at. The original brightness level makes looking at the image quite tiring, like staring at a light bulb.

To finish the job, and to soften the feel of the picture a little, I've created a brown-tone appearance via the duotone process.

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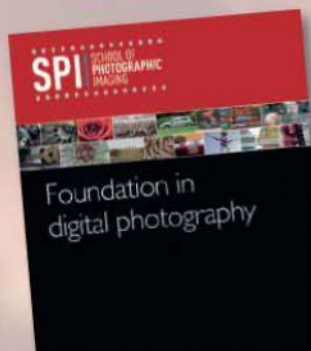
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**



GeoSetter Free

Visit www.geosetter.de/en

GEOSETTER is a freeware tool for displaying and inputting metadata in photo files. It requires Windows XP (or higher) and an internet connection, and it is version 3.4.16 that is on test here. The software is a good option for those who do not have GPS built into their camera, or for those who want to overwrite incorrect location metadata. GeoSetter is compatible with most photo files, including JPEG, TIFF and many raw formats.

As a default, the interface is in three sections: a Google map; a folder with photo files; and a viewer for the selected image. To add GPS data, click on the map and information can be applied to images individually or as a batch. A location can be added to within a radius of up to 1,000m, and each location can be saved as a favourite. Further metadata can be added, such as altitude, date, name of photographer and contact details, plus a caption and keywords. GeoSetter is a simple-to-use tool and, best of all, it's free. **Tim Coleman**

Amateur Photographer
Simple-to-use
freeware for
updating an
image's metadata
★★★★★

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3 Legged Thing X1 Brian carbon-fibre tripod kit £269

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THE 3 LEGGED Thing is a new brand of tripod from the Elemental Group. There are several tripods available in the range, and the 3LT X1 carbon fibre tripod (aka 'Brian'), is from the company's professional range. As one expects of a carbon-fibre tripod, it is of high quality. The tripod kit on review comes with the B2s ball head, although the tripod is available without it for £219. The B2s is compact, locks firmly and can support up to 8kg. I used a Canon EOS-1D Mark IV with 70-200mm f/2.8 lens and had no problems. Even when including the 470g ball head, the kit is impressively lightweight at 1,575g. Thanks to the intuitive five-section and multi-angular leg design, the 3LT X1 packs down to 40cm, yet it has a height range of 17-193cm.

A great strength of the 3LT X1 is its versatility. The three-section central pole can be removed and turned upside down for low-angle shooting. A stand-out feature is the ability to remove one of the legs for use as a monopod,

which weighs just 222g. Getting to know what the tripod is

capable of and how to achieve it is initially a complicated process and needs explaining. Also, a spirit bubble would be handy to ensure level shooting. However, given its quality and versatility, the 3LT X1 is good value, especially considering the built-in monopod. It comes in a high-quality carry case and with a five-year warranty.

Tim Coleman



Amateur Photographer
A lightweight
and versatile
carbon-fibre
tripod/monopod
★★★★★



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Fujifilm FinePix X100

We take a first look at a camera from Fujifilm that mixes retro styling with state-of-the-art EXR technology.

AP 26 March

Compact camera group test

Pocket power at its finest: we put the Canon PowerShot S95, Olympus XZ-1, Panasonic Lumix DMC-LX5 and Samsung EX1 to the test.

AP 26 March

Hasselblad H4D-31

Hasselblad's 31-million-pixel 'entry-level' H-system camera makes moving to medium format more achievable.

AP 2 April

Canon EOS 600D

We test Canon's latest 18-million-pixel mid-range DSLR and the second with a vari-angle screen.

AP 2 April

Canon EOS 1100D

The new 12-million-pixel entry-level Canon DSLR takes to the stage with HD video capture and on-screen feature guide.

AP 9 April

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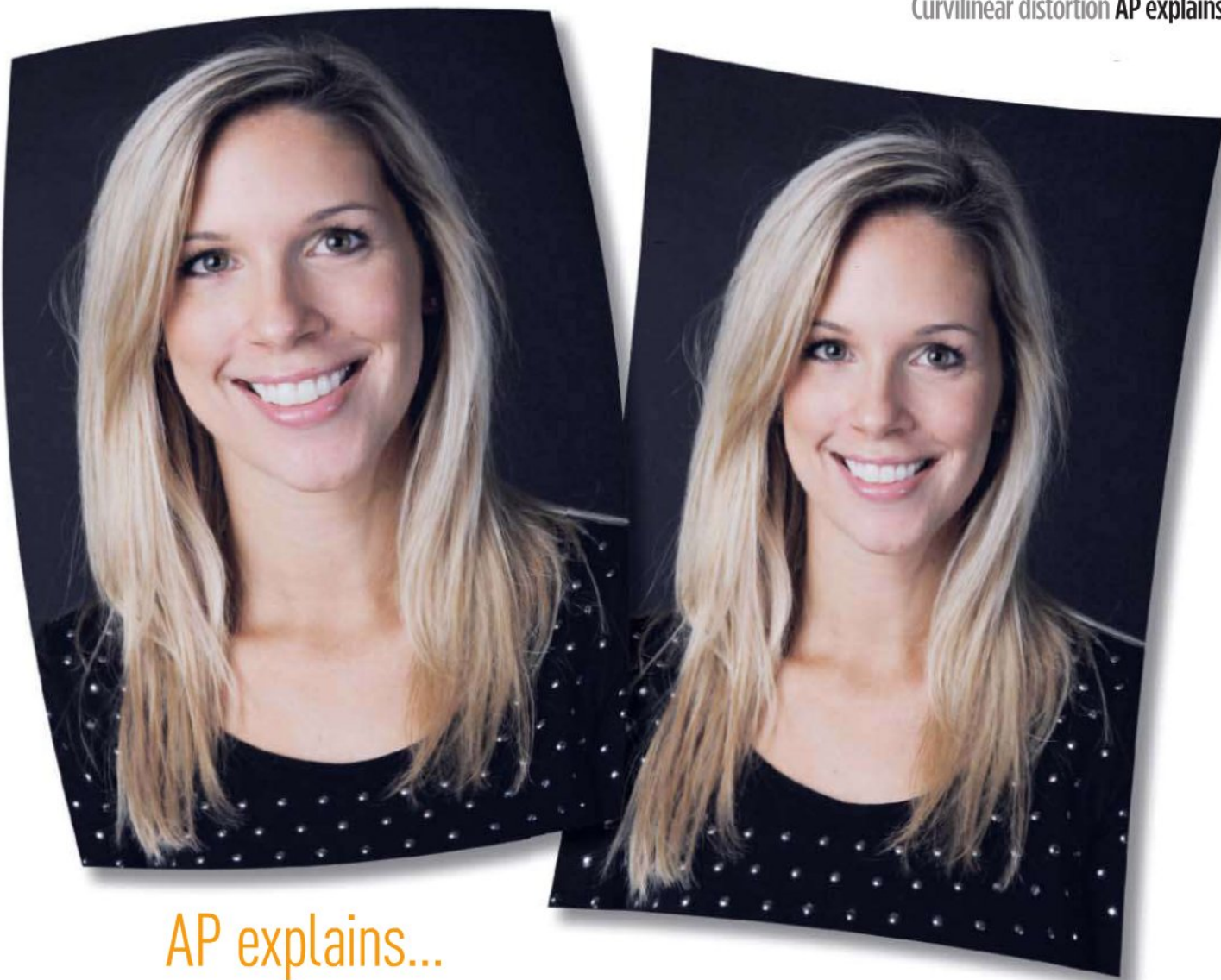
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AP explains...

How to correct lens distortions

In the first of a new series on lens distortions, **Richard Sibley** and **Professor Bob Newman** look at dealing with curvilinear distortion

MOST photographers will have an image that shows an example of curvilinear lens distortion. Commonly these will be of a building in which the straight edges have become warped, or a seascape in which the horizon is bowed. This latter example is often mistaken for the curvature of the earth, but it is actually a flaw in the lens design that causes the horizon to appear to bend.

Despite the best endeavours of lens designers, many lenses suffer from curvilinear distortions to some extent. The demand for shorter focal lengths with extremely wide angles of view, and zoom lenses with huge magnifications, pushes current lens designs to the limit. While some curvilinear distortions can be used creatively for effects such as those found in fisheye lenses, most of the time they simply create an inaccurate representation of the original scene. Although bent horizons and warped buildings are obvious examples, curvilinear

distortions can also be seen in portrait images where they can cause facial features to alter in size and shape. The good news is that there are ways to avoid these distortions and even remove them completely from your images.

IN-CAMERA LENS DISTORTION REMOVAL

Many compact cameras automatically correct curvilinear distortions when saving images as JPEG files, and more and more compact system and DSLR cameras are beginning to offer this facility. Manufacturers know exactly how their lenses will distort at a given focal length and focus distance will correct the issue when files are processed. For example, Panasonic Lumix G-series lenses have distortion-correction details installed as part of their firmware. When the lens is attached, the camera can read the correction information from the firmware and alter the images accordingly.

Companies such as DxO Labs test and analyse the various properties and distortions of lenses, and use the information to create software to correct these flaws. DxO not only works with photographic companies to help them correct their lenses and to produce

in-camera correction software, but the company also uses the same technology to create software designed to allow consumers to correct their images (see *Automatic software correction* on page 48)).

By their nature, raw files shouldn't have any form of automated lens-distortion correction. However, often when images are opened in manufacturers' proprietary software the images will be corrected, and in many cases you may never even notice curvature in your images. It is only when these files are opened in third-party image-editing software that they become obvious. Even then, some third-party software applies the same automatic corrections without the user knowing. For example, the same corrections that are applied in Panasonic digital cameras are automatically applied in Adobe Camera Raw, with further corrections possible using the lens-correction tools.

Many photographers would rather correct any lens imperfections themselves in editing software, but if you shoot JPEG files it is far easier to allow your camera to automatically correct curvilinear lens distortions itself. Check your camera's shooting or custom menu to see whether this



Wideangle lenses are the most common culprits for barrel distortion, with architectural and seascape images making it very apparent



feature is available and make sure that it is switched on.

AVOID HAVING TO MAKE CORRECTIONS

By correcting the image you are distorting the captured information, which could cause an ever-so-slight reduction in detail when the computer stretches or shrinks the image. So while it may be possible to use software to correct curvature, it is far better to avoid capturing

distorted images in the first place.

Among the worst offenders for creating curvilinear lens distortions are highly complex zoom lenses, such as those with focal lengths of 18–200mm or greater. The extreme design makes curvilinear distortions almost unavoidable. The best solution would be not to use such zoom lenses at all and instead favour fixed-focal-length lenses, but this is impractical, not to mention expensive.

If, however, you are going to be shooting a lot of wideangle images then it would be

worth investing in a good fixed-focal-length wideangle lens. These will usually produce images with far less curvature compared to the same focal length on a zoom lens. Accompany this lens with a quality mid-range zoom, such as a 28–105mm, and a telephoto of 80–200mm. However, even this solution is expensive and won't entirely free you from the effects of distortion.

Zoom lenses are most likely to show the worst distortions at the extremes of their focal length, so where it is possible try to



Distortion correction reshapes the image by stretching or compressing the edges. Grids and guides can be used to check that edges in the image are straight

‘Generally, zoom lenses will show least distortion when used in the middle of their focal-length range’

avoid using them. Rather than setting a zoom lens to its widest focal length, take a few steps backwards. Even a few metres will mean that you won't have to use the widest setting and will at least minimise the effects of barrel distortion. Conversely, try taking a few paces forwards if possible to avoid using the maximum focal length of the zoom lens. As a rule, zoom lenses will show the least distortion when used in the middle of their focal-length range. The closer you are to this focal length, the less distortion will be visible.

USING SOFTWARE TO CORRECT IMAGE DISTORTION

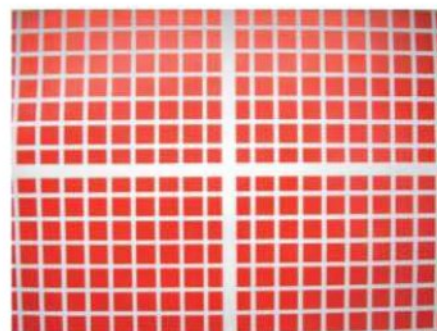
MOST advanced image-editing software has the ability to correct basic curvilinear distortions. This usually takes the form of a simple slider, which is moved to the left to correct pincushion distortion or to the right to correct barrel distortion. The further the slider is moved, the stronger the correction.

For most lenses, only a slight nudge of the slider will be needed. Fixed lenses will always have exactly the same level of distortion, regardless of the image. Zoom lenses, however, will vary depending on the focal length, but it is always useful to know the amount of distortion at each extreme.

Working out exactly how much correction is required for your lenses is simple. You can then save this setting and load it up whenever you need to correct an image taken using that lens. To check the level of distortion you will first need a subject with straight lines. Something as simple as a large sheet of graph paper can be used for this. For best results you may want to use a black pen to make some of the lines bolder. Alternatively you can create your own specific graph papers from the Incompetech website (<http://incompetech.com/graphpaper>), which can be saved as PDF files and printed.

Once you have your printed grid, place it on a flat wall. The paper needs to be as flat as possible, so tape it down at each corner. Use a spirit level to ensure that the grid is level. Now take a shot of the grid so that it fills the entire camera frame. Align the centre of the frame so that it is in the exact centre of the grid and make sure that the camera is level. Using live view with a grid overlay will allow you to visually check that both axes are straight and that the centre of the frame is in the centre of the grid. Curvature will be most noticeable at the edges of the image.

The next step is to open the image of the grid in your editing software. In Adobe Photoshop, the lens correction options can be found under **Filters>Distortion>Lens Correction**. By default, a grid will be overlaid on the image. This will allow

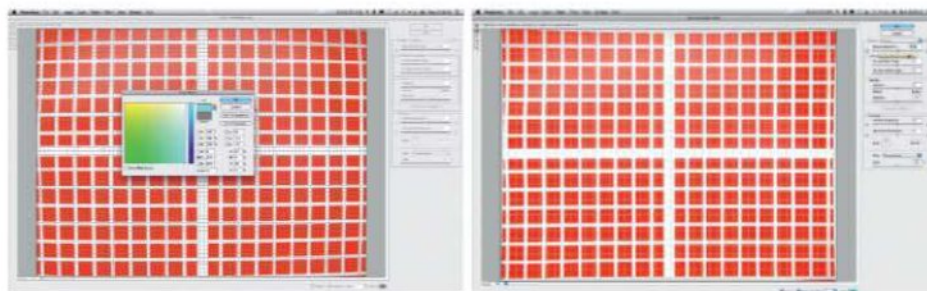


This is the original photographic image taken of a red grid I created and taped flat to a wall

‘To check the level of distortion you will first need a subject with straight lines. A large sheet of graph paper can be used for this’

you to compare the edges of the image with a straight edge to allow the right amount of correction to be applied. It is useful to change the colour of the grid overlay to something bright to make it really stand out. It is also a good idea to adjust the size of the grid to make it easier to compare the straight lines. You may find that a large grid size is useful at first; you can then make it smaller to fine-tune any adjustments.

With the overlay grid in place, simply move the slider until all the edges in the image are straight. In the example picture here I have moved it to +4 to correct barrel distortion on a compact camera zoom lens that was set to an equivalent focal length of around 28mm. This setting can then be saved and applied to any images taken at this focal length.



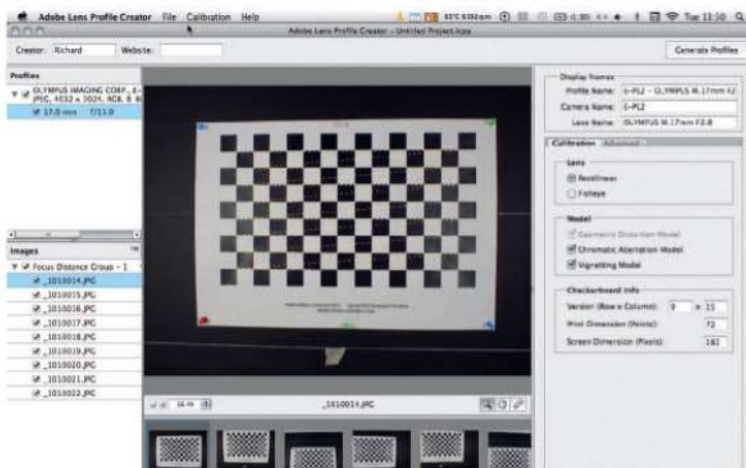
Changing the colour and size of the grid overlay helps to make it stand out against the image of the grid. Adjust the distortion correction until the lines in the images are parallel with the overlay grid

AUTOMATIC SOFTWARE CORRECTION

CORRECTING curvilinear lens distortion for individual images can be very time consuming, but there is software available that will make these corrections automatically. DxO Optics Pro is the most prominent of these, of which the Elite version 6.5 was reviewed in AP 10 December 2010. DxO tests lenses at a variety of different focal lengths and apertures to work out the level of distortion, vignetting and chromatic aberration correction necessary at every possible setting.

When an image is opened in DxO Optics Pro Elite v6.5, automatic lens correction can be applied. It does this by first reading the image's Exif data to establish the camera, lens, focal length and aperture used. The relevant correction algorithm can then be applied. In this way, batches of images can be corrected quickly and accurately, saving a lot of time. DxO tests most DSLRs and lenses, and creates modules for each. Modules can then be downloaded and used by DxO Optics Pro so that the software can correct images taken on your particular camera and lenses. New modules are constantly added and updated when new cameras and lenses are released. For more details on DxO Optics Pro visit www.dxo.com.

Adobe has also started to include automatic lens correction in its software. Adobe Camera Raw (ACR) 6.1 and Adobe Photoshop Lightroom 3 feature the same lens-correction tool. As with the DxO software, when an image is loaded into either ACR 6.1 (or above) or Lightroom 3, an adjustment can be automatically applied. Adobe currently offers preset corrections for most popular Canon, Nikon, Pentax, Samsung and Sony cameras and lenses, and third-party optics from Schneider,



Adobe Lens Profile Creator allows you to create custom lens profiles for your own lenses, which can then be used in Camera Raw 6.1 or Photoshop Lightroom 3

'For a very accurate profile for a zoom lens, you may need to take as many as 80 different images'

Sigma, Tamron and Zeiss.

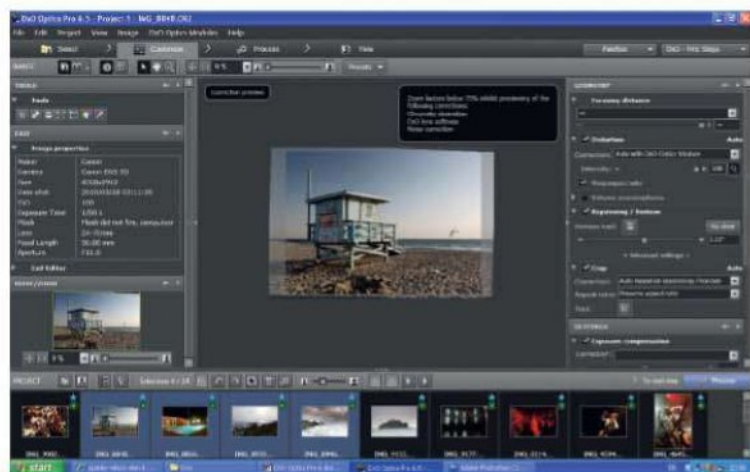
If there is not an existing profile for your particular camera and lens combination – if, for example, you are using an old manual-focus lens on a modern DSLR – it is possible to create your own profile. To do so, you will first need to download Adobe Lens Profile Creator from www.labs.adobe.com. This is currently a pre-release version, with the final product expected some time in the next few months.

Once Profile Creator is downloaded, you are required to print a checkerboard

test chart. This should be placed flat against a wall, preferably behind glass to keep it absolutely flat. Place your chosen camera and lens on a tripod and photograph the test chart so that it takes up around 25–50% of the centre of the frame. Once the centre image has been taken, tilt the camera up so that the edge of the chart touches the edge of the frame and take a photograph. Now tilt the camera down and take another picture. Rotate the camera on the tripod so that the left edge of the chart is on the left edge of the frame and again take a picture. Then tilt the camera up and down so that the corner of the chart is in the top and bottom left corners, taking pictures as you do it. Finally, rotate the camera to the right and take a further three centre, top and bottom images.

These nine images should be enough to create a profile using the software, but if you want a more accurate and detailed profile, particularly if you are profiling a zoom lens, you will need to take a further nine images at various focal lengths. For best results, you will also want to take each focal length using a few different aperture settings. To create a very accurate profile for a zoom lens, you may need to take as many as 80 different images, although you only require nine for a good profile of a fixed-focal-length lens.

The Lens Profile Creator software is very simple to use. Just load your images and select which size chart you have photographed – the software does the rest. Once created, the lens profile can be applied in ACR 6.1 or Lightroom 3. Full details about Lens Profile Creator, as well as how to create your own profiles, can be found at http://labs.adobe.com/technologies/lensprofile_creator.



DxO Optics Pro software makes it easy to make automated image corrections



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Amateur Photographer Magazine

"...Tokina offers engineering and optical quality at least the equal of the camera makers."

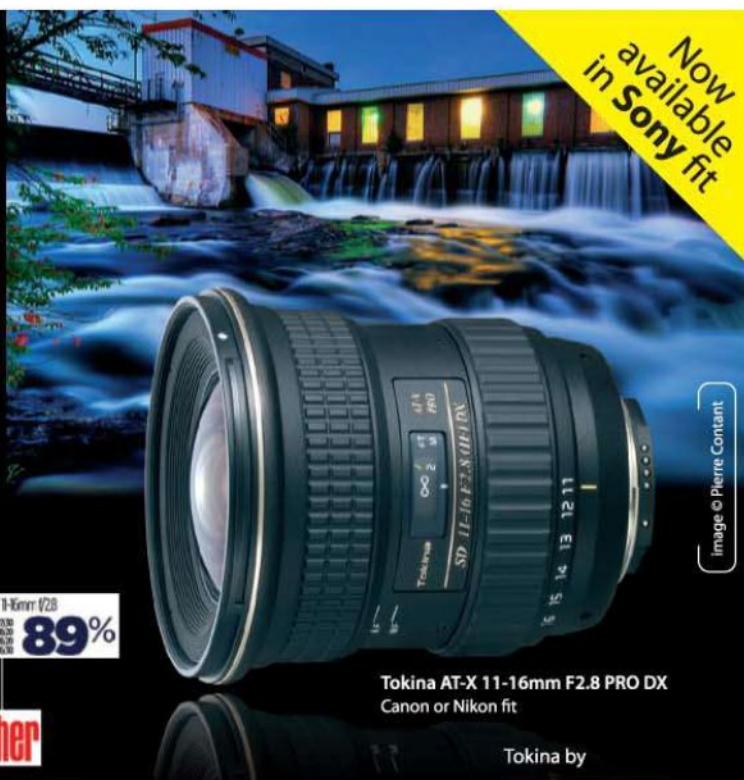
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Professor
Newman
explains...

Curvilinear distortion

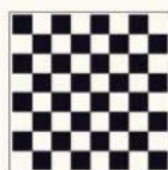
AP's new photo-science consultant **Professor Bob Newman** investigates why lenses suffer from curvilinear distortion and what actually causes it

CURVILINEAR distortion, usually referred to simply as distortion, refers to errors in the 'drawing' of a lens – that is, the ability to represent an object as having the shape that it really does have. It becomes most apparent in simple geometrical images, such as a chessboard. A properly drawn chessboard would look like Fig 1A. In Fig 1B, the edges of the chessboard have been drawn smaller than the central part, so rather than being square the board has taken on more of the character of a barrel. This type of distortion is therefore called 'barrel' distortion. In Fig 1C, the edges have

been drawn larger than the centre, so the middle takes on a squeezed appearance. This is known as 'pincushion' distortion. Some modern lenses produce a mixture of the two, as in Fig 1D, which might be called 'complex'. We'll see the reason for this later.

Distortion, like most other lens aberrations, is a side effect of making lenses using spheric surfaces. It is much easier to figure perfect spheric surfaces than any other shape, since sections of a sphere slide naturally over each other, as in a

ball-and-socket joint. Thus, the mechanical action used to shape a lens, working the lens against a polishing tool, will always tend to produce a spheric surface as the parts of the lens that are not part of a perfect sphere get ground away. Spheric surfaces, however, make imperfect lenses – they are stronger at the edges than they should be. This means that the edges of a simple lens tend to have a shorter focal length than the centre. By contrast with a spheric lens, a pinhole is an excellent image–



A: An undistorted image



B: The image suffers from barrel distortion if the centre is magnified more than the edges



C: Pincushion distortion results if the edges are magnified more than the centre



D: Some modern lenses suffer from complex distortion patterns

Fig 1



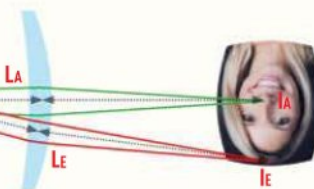
Fig 2



A pinhole image has no distortion. Simple geometry of triangles ensures that magnification is the same across the frame



Fig 3



Magnification is given by ratio of image distance (L to I) to object distance (O to L). A stop in front of the lens causes the object distance to be relatively long at the edge of the frame, reducing magnification and causing barrel distortion



Fig 4



A stop behind the lens causes pincushion distortion



Fig 5



A symmetrical lens can have no distortion at a magnification of one

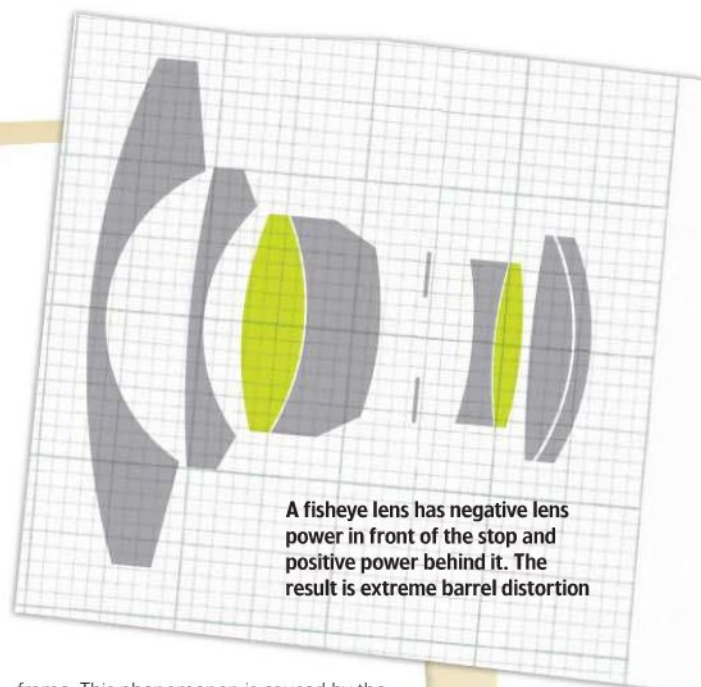
forming device if small enough, although photographically rather limiting. If we look at the way a pinhole forms an image, it is a simple exercise in triangulation – the size of the projected image *must* be in a simple ratio with the size of the object, by the laws of geometry (Fig 2).

The geometrical laws applied to lenses are, alas, far more complex. To produce a good lens the designer has to reach an optimum compromise between the different aberrations. One such compromise is the placing of a 'stop' in the lens. A stop is a hole or aperture that prevents a proportion of the light rays from contributing to the final image. A properly placed stop can lessen some of the troubling aberrations, including curvature of field (deviations of the lens's image from a plane). A stop, if made adjustable – as an iris – has another useful side effect: it allows the photographer to adjust the f-number of the lens, and thus yields control over depth of field and exposure. A less useful side effect is that if the stop is not at the optical centre of a lens, it will inevitably cause distortion. The type of distortion depends on where the stop is in relation to the lens.

In Fig 3, the stop is placed in front of the lens. An image of an object on axis with the lens will be formed by the centre of the lens

A symmetrical lens with a central stop is shown in Fig 5. This, in a more sophisticated 'double-Gauss' form, is very common in fast, high-quality lenses. The advantage of this configuration is that the aberrations of the front half of the lens tend to be balanced by those of the rear part, which is the same as the front but reversed. This is exactly what happens with respect to distortion, the stop behind the front part of the lens causes barrel distortion, but this is compensated for by the pincushion distortion of the same stop being in front of the rear part of the lens, at least so long as the magnification is unity. This makes for a good macro lens. If precise linearity is required at other magnifications, the lens can be made slightly non-symmetrical to suit, but the precise rectilinear performance at 1:1 magnification will be lost (incidentally, this is why standard lenses are often used reversed for macro work, as then the slight asymmetry works in favour of close rather than distant objects). Thus for the typical compound lens, we can see that the degree of barrel or pincushion distortion will depend on the relative power of the part of the lens in front of the stop compared with that after the stop.

The diagram above right shows a typical fisheye lens. The optic is constructed with a



A fisheye lens has negative lens power in front of the stop and positive power behind it. The result is extreme barrel distortion

'To produce a good lens, the designer has to reach an optimum compromise between the different aberrations'

(shown as green rays in the diagram), since the stop prevents rays from such an object reaching the edges of the lens. An image of an object at the edge of the frame will be formed by the outer portion of the lens (red rays) since the stop prevents the rays from going anywhere else. The magnification factor of the lens is given by the ratio between the object and image distances along the principal ray forming the image. For the on-axis object, this is a straight line (OA through LA to IA), but for the off-axis object it is a dogleg, one part from OE to LE and the other from LE to IE. If we compare the ratio of image distance to object distance for the axial object, (LA → IA) to (OA → LA), with that for the edge object, (LE → IE) to (OE → LE), we find that the latter is smaller than the former, since the lens-to-image distance for the edge object is much the same for the two, whereas the object-to-lens distance is further for the edge object. Since the magnification is smaller for edge objects than central ones, this configuration will suffer from barrel distortion. The reverse situation is shown in Fig 4, with the stop behind the lens. In this case, the magnification is greater for edge objects and the configuration gives pincushion distortion.

four-element reversed Tessar-style lens at the rear looking through a reversed Galilean telescope or 'afocal converter' at the front. The reversed telescope shrinks the image, resulting in a very wideangle lens. However, the very strong negative elements at the front of the lens result in a lens power before the stop that is actually negative, compared with the positive lens behind the stop. The result is the very strong barrel distortion that produces a fisheye lens.

A zoom lens is also constructed as a prime lens looking through an afocal converter, but in this case the afocal converter has movable elements so that its magnification can be varied. It's easy to see that designing an afocal converter that maintains the same relative lens power before and after the stop is difficult. Indeed, most zoom lenses suffer from distortion, which often changes in nature as the lens zooms and the magnification of the afocal converter changes, particularly if the afocal converter has been made to cover a very wide zoom range.

So far we have seen what causes pincushion and barrel distortion, but modern lenses often have a more complex form of distortion, which may move between the two basic forms across the

frame. This phenomenon is caused by the use of aspheric elements to correct the aberrations caused by spheric lens surfaces. Since aspheric lens surfaces are more expensive to manufacture, they may be sparingly used and very specifically targeted at aberrations other than distortion. The result of the use of these surfaces is that parts of the lens will no longer have the steady increase in strength towards the edge of the elements that is associated with spheric surfaces. The combination of different surfaces can cause quite complex patterns of distortion.

In lenses where rectilinear drawing is important, aspherics may be targeted at distortion in addition to symmetrical design. Another technique that a designer can use is the deployment of additional, intermediate stops in the design, in order to introduce distortions intended to correct those produced by other parts of the lens. **AP**



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.



Panasonic Lumix DMC-TZ20

The successor to our Compact Camera of the Year 2011 is here, and **Panasonic's Lumix DMC-TZ20** with increased zoom lens, higher resolution and even more features could be the compact camera you are looking for



Tim Coleman
Technical writer

PANASONIC'S previous flagship TZ model, the Lumix DMC-TZ10, was AP's Consumer Compact Camera of the Year 2011. It was not just the impressive 12x optical zoom lens that won it the accolade, but a host of great features, too. The Lumix DMC-TZ20 replaces this model, and a glance at the specification suggests it offers significant changes to most of the key features.

Of the more notable refinements to the TZ20 it is the Leica DC Vario-Elmar lens with 16x optical zoom that is likely to stir the most interest. It has been expanded at both the wide and telephoto ends, and offers a staggering 24–384mm focal range. Furthermore, with its super-fast frame rates, built-in GPS and both auto and manual exposure controls, this could well be the lightweight and versatile camera to keep in your pocket.

FEATURES

While the improved optical zoom may take centre stage, there have been many changes inside the TZ20. In fact, it has undergone something of an overhaul. Rather than the CCD sensor used in the TZ10, the TZ20 has a CMOS sensor with 15.1 million pixels, of which up to 14.1 million are used for each image. This marks a two-million-effective-pixel increase, packed into the same 1/2.3in-size sensor. As with the TZ10, different parts of the sensor are used depending on the aspect ratio, so the number of pixels employed relates directly to the aspect ratio in use, be it 1:1, 3:2, 4:3 or 16:9.

Another key feature is the 3in, 460,000-dot screen, which now provides touch functionality. This adds another method of zoom, autofocus and shutter release control, as well as an intuitive way to view photos in playback mode.

The term '3D' is one that we will become very familiar with this year, and this is especially the case with Panasonic cameras. A 3D shooting mode has been introduced on the TZ20 and a 3D image is achieved by holding down the shutter release and

moving the camera from left to right as it takes several exposures.

There is a variety of frame rates available with differing levels of picture size and AF control during shooting, and they can be found easily in the quick menu. Up to 5fps is possible with continuous AF, and up to 10fps at full resolution. Burst modes of 40 and 60fps are an impressive feature for any camera system, although they come at a reduced image size. The new slow-motion video mode takes the number of scene modes to 30. In standard HD video mode, the TZ20 now offers 1080i recording, which is likely to please video users.

Other useful features inherited from the previous model include GPS, intelligent auto and PASM control. The TZ20 is a feature heavyweight and is likely to entertain both the novice and enthusiast photographer.

BUILD AND HANDLING

Those familiar with the TZ10 will be hard-pressed to distinguish changes to the exterior of the TZ20. General build quality is good, if not fairly standard for a small compact camera at this price. Apart from the more contoured handgrip, it is virtually the same compact size with a depth of 33mm, which is impressive given the increase in optical zoom. Interestingly, despite using a touchscreen, the button layout is largely unchanged but for the movie record button being moved to the top of the body and the new 3D mode included on the shooting dial.

A CMOS sensor is cheaper to manufacture than a CCD sensor, and this is perhaps why the company is able to offer other features, such as the new touchscreen, without an increase in price from last time round. Touch-focusing is achieved by touching the part of the frame the user wants to be in focus. The screen adjusts its power automatically by detecting the brightness of the location, which means it will be brighter in direct sunlight but dimmer in evening light. I find a compromise with touchscreens is that they have a tendency to be slightly less bright than similarly specified LCD screens, and the TZ20 is true to form.

Offering manual and autoexposure controls as well as several scene modes means that photographers of any skill level should feel at home using the TZ20. Its

AT A GLANCE

- 14.1 million effective pixels
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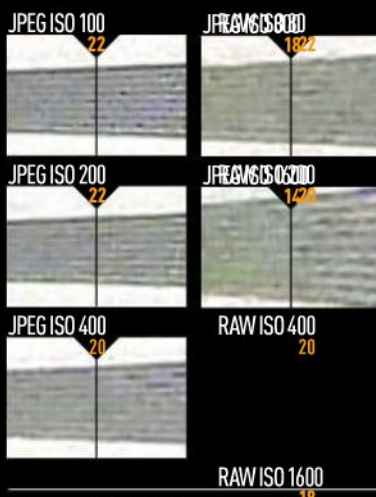


In overcast conditions, exposures are bright but sky detail often appears as a block of white



RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to its 100mm point. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



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exposure control is not without its limits, however, as the aperture range is rather restricted. At its widest focal length, the TZ20 offers a range of f/3.3–6.3, while at its telephoto end f/5.9 or f/6.3 is available. Auto bracketing and exposure compensation is easily achieved and available up to ± 1 and ± 2 respectively in $\frac{1}{3}$ EV steps. Exposure in any of the PASM modes is adjusted using the exposure button on the back of the camera.

The quick menu displays white balance, ISO, image size and record quality, GPS and burst modes. The 30 scene modes are accessed via the main menu. This is a camera that gives simple access to shooting modes, exposure and focusing controls, and is easy to navigate for a variety of skill levels.

PERFORMANCE

Compact cameras often produce overly saturated colours, even in their standard shooting mode. Fortunately, this is not the case with the TZ20. Images show a natural tone and, for those who like vivid results, there is the appropriate scene mode to provide this. Auto white balance gives sufficient results in most situations and manual white balance is available when the results are not quite up to scratch.

Viewing images at 100% shows detail to be rather smudged and watercolour-like. As a result, images feel a little soft and lacking punch. This is not unusual for a compact camera, however, and image quality is on a par with similar models. What the competition does not offer, though, is a 24–384mm lens. Image quality is consistent throughout the range, and zooming to and from each extreme takes just under three seconds. Pictures taken at more telephoto focal lengths are helped no end by the built-in optical image stabiliser. With a steady hand it is feasible to shoot at around 1/15sec without visible signs of camera shake.

Fifteen million pixels is an impressive resolution and a maximum file size of around 6MB comfortably produces A3 prints without interpolation. The pixels are packed into a compact 1/2.3in sensor so the size of the photosites is reduced, which takes its toll on the camera's dynamic range and noise levels. Exposures lack the dynamic range of a DSLR, for example, and there is a clear tendency to expose for the midtones

and shadows. Highlights, such as an overcast sky, more often than not appear as a solid area of bright white. This was still the case when manually tweaking the exposure by -0.6 EV, which was the setting I generally opted for before midtones became too dark. The TZ20 fares better in brighter sunlight. Once again, none of this is unusual for a compact camera.

Noise is well controlled at ISO 100 and 200, and the first real visible signs of luminance noise come in around ISO 400. It is particularly evident at ISO 800 and 1600, but there is still a respectable level of resolution detail at these settings.

What comes with a greater focal range is a new structure of the lens. This is a contributing factor to the slightly slower lens when directly compared to the lens of the TZ10. At 300mm the TZ10 has a minimum aperture of f/4.9, but at the same focal length on the TZ20 it is f/5.7, or f/5.9 at 384mm.

A major benefit of a CMOS sensor is that it traditionally consumes much less power than a CCD sensor. This helps compensate for some of the power-hungry new features. However, according to Panasonic's website, the 300 shots possible on a full charge when using the TZ10 has been reduced to 260 shots with the TZ20. This is still fairly standard for a camera at this level, but it should be noted that the GPS function drains the battery somewhat.

Autofocus is as responsive as one would expect from a camera of this type. In bright

Facts & figures

RRP	£369.99
Sensor	1/2.3in, 15.1-million-pixel CMOS sensor with 14.1 million effective pixels
Output size	4320x3240 pixels
Lens	Leica DC Vario-Elmar 16x, 24–384mm (equivalent f/3.3–5.9)
File format	Still: JPEG. Video: MPEG, AVCHD and AVCHD Lite
Compression	2-stage JPEG
Sensitivity	Auto, ISO 100–1600
Colour space	sRGB
Shutter speeds	60–1/4000sec
Metering system	TTL Intelligent Multiple, centreweighted, spot
White balance	Automatic, 4 preset, custom
Exposure modes	PASM, panorama, 30 scene modes
Drive mode	2 or 5fps with continuous AF and 10fps in single AF all at 10MP, 40 or 60fps burst mode at 5 and 2.5MP respectively, self-timer
Focus	Single AF, continuous AF
AF modes	Tracking, single, 11 point, face detection
Viewfinder	No
LCD monitor	3in, approx 460,000-dot LCD touchscreen
Interface	USB 2.0 High-Speed, HDMI
Storage media	Internal memory (15MB), SD/SDHC/SDXC
Power	Lithium-Ion 895mAh battery included
Weight	Approx 219g (with battery and memory card)
Dimensions	104.9x57.6x33.4mm

Top left: This image is taken from a 14-exposure sequence achieved using the 40fps burst mode. In this mode images are at a reduced 5MP in size

conditions there are no focusing issues, but the TZ20 struggles a bit in poor-contrast light. Continuous AF in the 5fps mode is a great asset. The fast frame rates are good fun to shoot with and I am pleased with the handling. In each mode just over one second of shooting is available before the rate either slows down or the burst stops. Information is processed surprisingly quickly, and a 60fps burst is viewable in around four seconds. **AP**

Verdict

THE TZ20 certainly has an impressive array of features, and they should entertain the enthusiast and novice photographer equally. The same can be said for its ease of use and quick handling in each of the numerous shooting modes – I had great fun experimenting with them. I was also pleased with how easily I could set the exposure manually.

In terms of image quality, the TZ20 is on a par with many like-for-like models, but it has the bonus of greater flexibility with its class-leading zoom range. Whether you like having a versatile camera for your travels or one in your pocket at all times, the TZ20 further establishes the Panasonic TZ series as a great option.





Photograph by Brett of wedding carriage horses using a Leica M9 with 50mm f/0.95 Noctilux-M ASPH 1/1000s ISO 320



Reportage photographers often capture the full impact of the event by highlighting a single element of the picture. A glance. A gesture. Drops of rain on an overcoat.

The new Leica M9 gives you the power to paint contexts in broad, background strokes. And pick out the defining details in sharp focus.

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Because - whilst delivering the unrivalled imaging quality of the M9's advanced 24x36mm CCD sensor, the M9 is never confused by technology for technology's sake.

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A picture, defined by a detail

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AskAP

Let the AP team answer your photographic queries



RAW QUALITY

Q I recently upgraded my camera from a Pentax K100D Super to a Pentax K-7 and found that my version of Adobe Photoshop (CS3) won't read the K-7's PEF raw files. The Adobe Camera Raw file for my camera won't work with CS3; it only works with CS4 or later, and an upgrade costs more than £500. My Pentax K-7 also records raw files in DNG format. If I stick with Photoshop CS3 and use DNG instead of PEF, will I lose any quality? **Graham Woodward**

A This is an issue that has frustrated me for years, Graham. You have my sympathies. Fortunately, you also have a few options. One of the great things about the K-7 is that you can switch raw formats to get round this problem. DNG is an older technology than proprietary raw formats and is therefore often larger in file size and doesn't contain lens correction information, which, in theory at least, could mean a slight drop in image quality. In practice, though, I don't think you will see any difference. Flipping over to shooting DNG files would be the option I recommend.

Alternatively, the upgrade to Photoshop CS5 costs £190.80 as you

don't need to buy a full new version, just the upgrade package. You could also look at Adobe Lightroom 3 (£237.60) and use this as your raw converter to open images into Photoshop, or even the more affordable, and more backwards-compatible, Photoshop Elements 9 (£79.10).

Free options include Adobe's DNG converter, although this only gives you the same options as shooting DNGs in-camera, or the Digital Camera Utility 4 software that was included with your camera. It's based on SilkyPix, and so should give a very good conversion to 16-bit TIFFs or PSD files, which you can open up in Photoshop CS3 without issue. **Ian Farrell**

ORGANISING IMAGES

Q I recently acquired a Samsung NX10 and its APS-C-format sensor is delivering picture quality that I never previously achieved with compact cameras. I'm about to sign up for a foundation course in digital photography, but in the meantime could you advise me on how to organise my pictures in Windows 7? I've divided them into folders according to the date they were shot but it is all pretty meaningless, just a series of numbers. Should I rename the pictures to aid identification, and maybe put them in further sub-folders relating to events? **Rupert de Larrinaga**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to:

Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.

A We take so many more images with a digital camera than we used to with film, so keeping the images organised is more important than ever before. There is specialist software that can make life easier in this respect, especially if you want to organise pictures according to more than one criterion. One of the best digital asset management (DAM) applications is Adobe Lightroom (£237.60; www.adobe.com/uk/products/photoshoplightroom), which allows you to organise pictures by keywords as well as date and time. Adding keywords on import, or to existing images on your PC, will let you search across your library and pull out images matching selected criteria in a flash. If you don't have the budget for this, but you do have Photoshop or Photoshop Elements, then the Bridge or File Browser functions of these applications will also let you keyword images and search through them.

You can also do this with layers of sub-folders as you describe, but I would suggest not creating your folder structure by date. Assuming your camera's clock is set correctly, you can already search for files by date and time with Windows' search facility, meaning your date-named folders are superfluous. Why not name the folders after the events you shot pictures at, and use Windows to search by date instead. **Ian Farrell**

f/AQ

Tethered shooting

Tethered shooting, where images are transmitted to and stored directly on your computer instead of on a memory card, has many advantages. For example, you can see what you are doing on a larger screen and get the instant opinion of others involved in a shoot. Colour accuracy is also better, especially if you have a calibrated screen. Most DSLRs can shoot in tethered mode, and a long USB cable is all that is necessary for linking your camera to your computer. What varies is the software required to transfer, view and store images, as each

FROM THE AP FORUM

Free running photography

Emmamac asks I have been asked to take some pictures of three guys doing free running. They are going for a world record in July and want to advertise themselves as much as they can over the internet. These guys are fast and I want to get some pictures from strange angles, on the floor facing upwards to the sky. I will use my Nikon D90 and a Speedlight SB-900 flashgun, but which settings would be ideal in terms of ISO sensitivity, shutter speed and so on?

Fen replies It really depends on what sort of photos you want. If you want them to be blurred to show the fast nature of the sport, use a slower shutter speed. If, however, you

want them crisp and sharp, use a faster shutter speed. You may not require the flash depending on the weather and lighting.

Surf_digby replies If you're going to be shooting the runners from underneath, I guess you'll be using a wideangle lens and getting in fairly close. The SB-900 flashgun chucks out a fair bit of light, so you shouldn't have any problems hitting its top sync speed (1/250sec). In my opinion, you probably won't need to raise the ISO much, especially in July. To keep the people sharp mid-flip, you'll want most of the light coming from the flash.

Daft Biker replies The last time I did something similar I used 1/2000sec at f/4 and ISO 400, with the flash set to high-speed sync. It depends on the situation as to what settings you need, but if you want to freeze action then 1/500sec or faster usually does it. You might like to experiment with off-camera flash and familiarise yourself with the flash exposure compensation if you're not already comfortable with it.

MANUAL DOWNLOADS

Q I have recently been given a Lexmark P315 photo printer, but there is no instruction book. Could you advise me on where I can get a copy?
WG Roberts

A The manual for a Lexmark P315 is available for download on the internet. Visit <http://bit.ly/gldX4D> for more details. **Ian Farrell**

CHECK THE ZOOM LOCK

Q Regarding Roger Morris's question about the seizure of the zoom mechanism on his Canon EF 18-200mm f/3.5-5.6 IS lens (AP 19 February), has Roger checked that the zoom lock under the lens barrel is not set to lock?

This stops the zoom from extending when you are carrying the camera with the lens hanging. It's just a thought. **Bill Jordan**

A Thanks for getting in touch, Bill. It's a good thought and sometimes the simplest options are overlooked in this technological age. We'll pass your comments on to Roger. **Ian Farrell**



manufacturer has its own approach:

Canon is one of the best of the bunch, being supported by third-party applications and by its own software, which comes free with every EOS digital camera. The EOS Utility program not only allows tethered shooting, but also remote composition and shooting using live view and your computer screen. With the right accessories, it can even do all this cable-free through a wireless network.

Nikon provides a custom tethered solution for its DSLRs, but you have to pay extra. Camera Control Pro 2 has a good set of features, but costs around £135. Nikon cameras are also supported by third-party applications, including Sofortbild, (www.sofortbildapp.com), which is available for Mac only but is free.

Pentax provides Remote Assistant 3 software that can remotely control the

company's DSLR cameras and capture images off the camera as they are taken.

Olympus sells Studio 2, a 'professional workflow' application that also provides tethered shooting support. A demo version is included with your camera or it can be downloaded from www.olympus.co.uk.

Sony's Remote Camera Control software only supports some models (check your manual). When it works, it allows full control of the camera and tethered shooting, too.

Third-party applications usually only support Canon and Nikon cameras, due to their popularity in the professional market. Adobe Lightroom allows users of both platforms to shoot straight into a catalogue, applying development presets and keywords as you shoot. Phase One's Capture One Pro is an expensive option, but it offers tethered shooting for the big two manufacturers and excellent raw conversions.

In next week's AP

On sale Tuesday 22 March



ON TEST

STREET CHALLENGE

Three of the AP team arm themselves with either a compact, a compact system or a rangefinder camera to find out which system is best for street photography

TAKE TO THE STREETS

We preview a major exhibition on street photography and talk to Magnum's Chris Steele-Perkins

STREET LIFE

ROUND-UP

PANCAKE LENSES

Small, compact and ideal for street photography, Richard Sibley looks at a selection of pancake lenses on the market

ON TEST

FUJIFILM FINEPIX X100

Mat Gallagher takes a first look at a beta sample of the X100 before its final release



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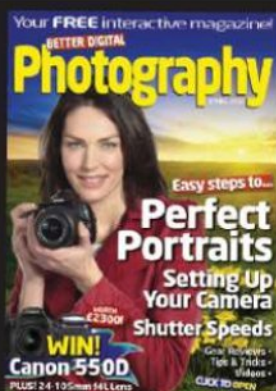
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Folding 645

Unlike most folding cameras, the baseboard is not at right angles to the body of the camera when opened. The 75mm f/3.4 lens gives superb results

Folding 645

An original folding Fujica 645 of 1983 with a dealer's price sticker on top that gives about the right price in the current market

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Fujica 645

Ivor Matanle recalls the Fuji 645 medium-format cameras of the 1980s and '90s

WE CAN describe the trends in photography between 1980 and 2000 as being a constant search for greater complexity and versatility. This was the era when multiple modes multiplied and different autofocus technologies competed; when engineering plastics came close to eliminating metals from camera engineering, just as metal had once replaced wood; and when digital photography had been proved

to work but when few dreamed that its technology would all but replace film.

The late 1980s saw the first Canon EOS models and the Minolta 7000 camera offer different approaches to automatic focusing; 35mm SLRs acquire built-in motordrives with ever increasing rates of exposure; and press photographers get flashguns that could deliver consistently high power flashes at the same rates that their cameras could shoot pictures. The development of technologies was spectacular.

Yet there were always those photographers who wanted to keep things simple. These photographers did not want bags of lenses and accessories, nor even the substantial weight of a Rolleiflex twin-lens reflex. Instead, they wanted to be able to walk in the country, climb a mountain or walk along a rocky seashore and photograph what they saw with superb medium-format quality without

having to carry anything bulky and heavy.

The advent of both the Fujica 645 and Fujica 645W in 1983 was, to these romantics, a moment of revelation. The original Fujica 645, particularly, touched an emotional chord because it was a folding camera, yet with a battery-powered electronic exposure meter, a large brightline viewfinder and a coupled rangefinder. Both were surprisingly light in weight, with the folding 645 weighing 846g including strap but without film, and the non-folding 645W weighing just 755g. The lenses performed brilliantly and were reviewed with acclaim by photographic journalists worldwide.

Here, at last, the romantics thought, was a medium-format camera that could go everywhere with them, fit into a coat pocket and deliver brilliant images of commercial and publishable quality, shot on either 120 or 220 film.



GS645S

The GS645S, launched in 1984, had a 'crash bar' to protect the 60mm f/4 Fujinon lens, and shutter assembly and a coupled rangefinder



GS645W

The GS645W of 1983, with 45mm f/5.6 Fujinon, was close to being a landscape photographer's ideal



HOW THE FUJICA 645 RANGE DEVELOPED

It was clear within weeks that the Fujica 645 concept of an easily carried and used medium-format camera delivering superb image quality was a hit. None of the models that followed had interchangeable lenses – it would not have been appropriate to the concept of the compact, easy-to-carry camera – and the prices were high, making any Fujica 645 a camera for someone with plenty of disposable income. Nonetheless, sales were good.

The original folding Fujica 645 was equipped with a 75mm f/3.4 EBC (electron beam coated) Fujinon lens with five elements in four groups, and an electronically controlled shutter with speeds of 1–1/500sec. It had a bright, easy-to-use coupled rangefinder that delivered precise accurate focus, even if the user wore glasses (which is not true of all coupled rangefinder cameras). The results were superb.

Unfortunately, the camera's long-term reliability proved not to be as good as the results, and even in the first year there were a lot of reputation-damaging reports of poor bellows quality, easily damaged

shutter linkage and problems with the film transport. Even with a factory-applied label by the viewfinder telling me how to close the camera, it took me some time to work out how to close the example shown here. The folding model was discontinued by Fuji within a couple of years or so (Fuji seems never to have admitted exactly when), so it is now much sought-after by collectors, is comparatively scarce and the price is going up. This is another example of the cardinal rule that camera collectors should never forget – that many of the rarest and most desired collectible cameras are scarce because they were commercial failures, and that there was usually a reason for that.

The Fujica GS645 Wide was also for either 120 or 220, and was in many ways a dream camera for instinctively wideangle photographers, among whom I count myself. Although a rigid, non-folding camera, when a UV filter and collapsible rubber lens hood were added to protect the lens assembly it was almost as pocketable as the folding Fuji 645 and as quick and easy to use. Fitted with a 45mm f/5.6 EBC Fujinon W lens, with an angle of view equivalent to that of a 28mm lens on a

35mm camera, and shutter speeds from 1–1/500sec, it delivered brilliant image quality. Also, it was a lot more reliable than the folding camera.

The only disadvantage was that the GS645W was a manual guess-the-distance camera, with no rangefinder and focusing by scale. However, that is not much of a problem when using a 45mm lens outdoors in daylight for, say, landscape photography or pictures of fine buildings, since the depth of field will take care of most minor focus errors at f/11, for instance.

The Fujica GS645S of 1984 was the camera with the notorious 'crash bar' (the Americans call it a 'cow bar') to protect the lens assembly from accidental blows. Once again, it was renowned for the top-quality optical performance provided by its 60mm f/4 EBC Fujinon lens, which is a very fine seven-element (six-group) design and is mounted in a shutter giving speeds of 1–1/500sec. Equivalent to about a 37mm focal length on a 35mm camera, the 60mm lens should be regarded as a wide standard focal length lens rather than a true wideangle. This camera has a coupled rangefinder, so there are no problems with accurate focusing, and an excellent brightline viewfinder.

The presence of the 'crash bar' gave rise to rumours about the lens assembly being vulnerable to damage, and all sorts of scare stories can be found on the internet.

WATCH OUT FOR

Bellows

Always check the bellows of an original Fujica 645 by placing a bright torch inside the bellows while in a darkened room. Look for any sign of light coming through pinholes. Repairers can obtain new bellows, but they are expensive. Check also for faults in the operation of the folding mechanism.

Lens/shutter assemblies

With the rigid-front wideangle cameras, check that the lens and shutter assembly at the front of the camera do not wobble when held, and that the front of the lens looks parallel to the back of the camera.

'The only disadvantage was that the GS645W was a manual guess-the-distance camera with no rangefinder and focusing by scale'

Fujica 645Zi

The top-plate of the 645Zi tells anyone accustomed to modern camera design much of what it can do. If ever there were a camera that did not deserve to be outdated by the digital take-over, this is it

**Fujica 645Zi**

The remarkable Fujica 645Zi of 1998 had autofocus, a 55-90mm zoom lens with matching zoom viewfinder, aperture-priority automatic exposure and automatic 120 to 220 (or vice versa) changeover. Still light in weight, it delivers superb results

1983

The Fujica 645 (folding) and Fujica GS645W are announced.

1984

The Fujica GS645S with cow bar appears

1995

The Fujica GA645 with autofocus appears

1995

The Fujica GA645W with autofocus 45mm f/4 Fujinon announced

1996

Revised version of Fujica GA645 shooting 16 or 32 frames on 120/220 announced

1997

The Fujica GA645i appears

1997

The Fujica GA645Wi announced

1998

The Fujica GA645Zi with zoom lens announced

However, I have never heard of one of these cameras being damaged by a minor blow.

From 1985, the Fujica 645 range consisted of the GS635W, with 45mm lens, and the GS645S, with 60mm lens, and it stayed that way until autofocus GA versions of the Fujica 645 series appeared in 1995.

The GA645 of 1995 was a complete redesign with dual active/passive autofocus (with focus lock and manual zone focus), programmed and aperture-priority auto exposure with a manual mode, exposure compensation, automatic 120/220 changeover (you just push the pressure plate to the correct setting and the camera does the rest), and data imprinting of shutter speed, aperture and shooting mode or date/time – outside the frame, not on the image.

You also got a built-in flash unit and built-in winder. Retaining the 60mm f/4 EBC Fujinon lens of the GS645S, the GA645 was a more versatile camera, with a closest focusing distance of 0.7 metres, constantly available flash capability and the considerable convenience benefit of autofocus. Despite needing two CR 123A batteries in it to operate, it was still light at 815g.

A second version of the GA645 increased the number of shots on 120 film to 16 (from 15) and the number on 220 to 32 (from 30). It also had a protective ridge around the AF button to prevent accidental pressing, and the focusing mechanism was quieter.

The GA645W of 1995 was a wideangle

‘Traditionalists who enjoy wideangle photography will revel in the optical quality and control offered by a GS645W or GS645Wi’

version of the GA645, with a 45mm f/4 seven-element EBC Fujinon, autofocus, built-in flash, built-in winder and a closest focusing distance of 0.7 metres. The camera had a 0.4x finder, and a rectangular bayonet lens hood.

The GA645i of 1997 was similar to the GA645, but had a second shutter release and a barcode reader for Fuji medium-format films that automatically set the film speed, provided that the film in use was barcoded.

The GA645Wi of 1997, which can be a difficult camera to track down because relatively few were sold in Europe, was an updated version of the GA645W. It had the improvements of the GA645i, but the basic specifications of the GA645W.

The GA645Zi of 1998 was a significantly different camera, both in appearance and operation. It had a 55-90mm f/4.5-f/6.9 Super-EBC Fujinon zoom lens, zoomed electrically by a button at the back of the top plate.

The zoom viewfinder changed as the zoom lens was operated and had clear and bright frame lines. The finder also had

LED shutter speed, aperture and focused distance readouts, and built-in dioptic eyesight correction on the eyepiece, which was a major benefit in my view.

Perhaps the most surprising feature of this last camera in the line was the ability to change from 120 configuration to 220, or vice versa, while the camera was loaded. Presumably this was to enable the user to sort matters out if, after using the camera for a 220 film, he or she loaded a 120 without remembering to adjust the configuration.

WHICH MODEL FOR YOU?

Traditionalists such as myself, who enjoy wideangle photography, will revel in the optical quality and control offered by a GS645W or a GS645Wi, if you can track one down. Users already accustomed to using, say, a Canon EOS 35mm or digital camera will soon become comfortable with the GA645Zi, and delight in the ability to shoot 32 frames on a 220 film (assuming you have or can obtain some) or 16 on 120 (much easier to get) with autofocus and a top-quality zoom lens. **AP**

See next week's issue for a hands-on preview of Fujifilm's new **FinePix X100** digital compact camera

HOW MUCH DO THEY COST?

Recent listings on eBay include a Fujica GS645W with a starting price of £340 and 'buy it now' price of £420 that received no bids and a GA645Zi that sold for around £500. As I type this, there is an auction of a GS645 folding camera just finished on eBay with a price of £342 and a GS645W with two days to go that has reached £310.

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Nikon MB-D11 Battery Grip £329
Nikon 35mm f1.4G AF-S £159



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Nikon EN-EL3e Battery £66.99
Giottos Vitruvian VGR8255 Tripod plus MH5310-630 Ball Head £233.99
Nikon MB-D10 Battery Grip £285.99
Nikon 105mm f2.8G AF-S IF ED VR £598



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5.0 fps
full frame CMOS sensor
D700 From £1759
D700 Body £1759
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Nikon ML-3 Remote Control Set £203.99
Nikon MB-D10 Battery Grip £285.99
Nikon Capture NX2 £132.99
Nikon Capture NX2 Upgrade (Capture NX required) £81.99



Nikon D3s
12.1 megapixels
9.0 fps
720p movie mode
full frame CMOS sensor
SAVE £750 ON RRP
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D3s Body RRP £4199 **£3449**
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Lee Big Stopper 10x Filter £91.99
Nikon EN-EL4a Battery £102.99
Nikon SB-900 Speedlight Flashgun £322.99
Nikon WT4 Kit inc MH18a + Battery £609.99
Nikon 24-70mm f2.8 G AF-S ED £1197.99
Nikon 14-24mm f2.8 G AF-S £1296.99
Nikon 70-200mm f2.8 G AF-S ED VR II £1589



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7.0 fps
full frame CMOS sensor
D3x Body £4932.99
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D3x RECOMMENDED ACCESSORIES:
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Lee Big Stopper 10x Filter £91.99
Nikon EN-EL4a Battery £102.99
Nikon SB-900 Speedlight Flashgun £322.99
Nikon WT4 Kit inc MH18a + Battery £609.99
Nikon 24-70mm f2.8 G AF-S ED £1197.99
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Nikon 70-200mm f2.8 G AF-S ED VR II £1589

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7.0 fps
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NEX-5 + 18-55mm £509.99
NEX-5 + 16mm + 18-55mm £599
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7.0 fps
720p movie mode
AS SEEN ON TV
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7.0 fps
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3.0 fps
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Sony A850 + 28-75mm £2179
Sony A900 Body £2149
A900
Sony Alpha DSLR...
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3.0 fps
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E-P2 Body (Silver or Black) £559
E-P2 + 14-42mm (Silver or Black) £637.99
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Olympus 40-150mm f4-5.6 (Micro Four Thirds) £245.99
Olympus 14-150mm f4.0-5.6 (Micro Four Thirds) £499.99
Olympus 75-300mm f4.8-6.7 (Micro Four Thirds) £659



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3.0 fps
SD15 From £749
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SD15 RECOMMENDED ACCESSORIES:
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Sigma RS31 Remote Control £24.99
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Sigma PG-21 Power Grip £169.99
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7.0 fps
1080p movie mode
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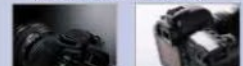
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Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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Panasonic GF2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

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Our Price £499.99

Panasonic GH2 + 14-140mm O.I.S



Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

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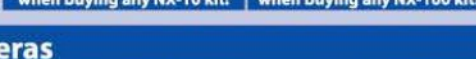
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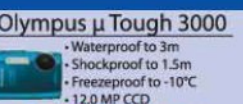
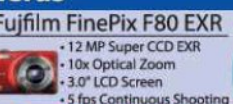
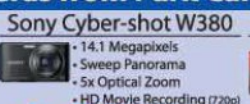
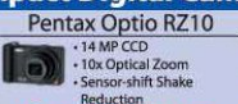
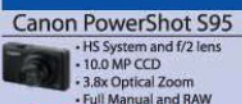


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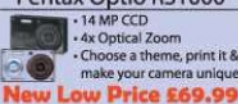
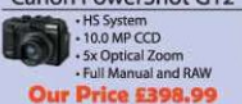
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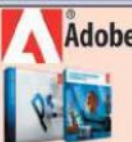


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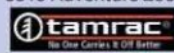
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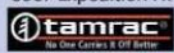
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SRP £111.95



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PRINTER INK CARTRIDGES



EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

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Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T001 Colour	£26.99 65ml	£3.99 70ml, 3 for £10.99	Photo 1200
T007 Black	£22.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£18.99 48ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£26.99 65ml	£4.99 70ml, 3 for £13.99	Photo 800, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£22.99 48ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£19.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£19.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£19.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£19.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£19.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£19.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
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T0341-347 Set of 7	£119.99 set of 7	Not Available.	Photo 2100
T0341/8, each	£14.99 17ml	Not Available.	
T0342/3/4, each	£17.99 17ml	Not Available.	
T0345/6/7, each	£17.99 17ml	Not Available.	
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T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
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T0540 Gloss	£7.99 13ml	£3.99 21ml, 3 for £13.99	
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T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0591-599 Set of 8	£94.99 set of 8	Check Website.	S20, S21, SX100/105/110/115/200/205/210/215
T0591/2/3, each	£11.99 13ml	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0594/5/6, each	£11.99 13ml	Check Website.	DX4000/4400/5000/6000/7000/7400/8400/9400
T0597/8/9, each	£11.99 13ml	Check Website.	Photo 1400
T0611-614 Set of 4	£32.99 set of 4	£14.99 3 sets for £42.99	Photo P50, R265, R285, R360
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	RX560, RX585, RX685
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	PX650, PX700/710W, PX800/810FW
T0711-714 Set of 4	£32.99 set of 4	£14.99 3 sets for £42.99	Photo R1900
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-796 Set of 6	£69.99 set of 6	Check Website.	Photo R2880
T0791/2/3, each	£11.99 10ml	Check Website.	S22, SX125, SX420W/425W, BX305F
T0794/5/6, each	£11.99 10ml	Check Website.	SX420W/425W/525W/620FW, BX305F/320FW
T0801-806 Set of 6	£49.99 set of 6	£19.99 3 sets for £57.99	Photo R3000
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo RX700
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-879 Set of 8	£76.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-969 Set of 8	£78.99 set of 8	Not Available.	
T0961/2/3, each	£9.99 11.4ml	Not Available.	
T0964/5/6, each	£9.99 11.4ml	Not Available.	
T0967/8/9, each	£9.99 11.4ml	Not Available.	
T1281-4, each NEW	£7.99 5.9ml	£6.99 5.9ml or £26.99 set of 4	
T1291-4, each NEW	£10.99 11.2ml	£9.99 7ml or £37.99 set of 4	
T1571-9, each NEW	£22.99 25.9ml each or £179.99 set of 8		
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T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£44.99
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T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£44.99
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EPSON Stylus Pro 4800, 4880:	
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T6061/6062/6063/6064/6065/6066/6067/6148/6069 220ml	£69.99

EPSON Stylus Pro 7800, 7880, 9800:	
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E&OE. Prices may be subject to change, but hopefully not!

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BC16 PC/PM/R/G 15ml £2.99	No.22 Colour 21ml £11.99	No.3 Black £10.99
PG15 Black 28ml £5.99	No.45 Black 45ml £4.99	No.16 Black £9.99
CL18 Black 15ml £4.99	No.56 Black 24ml £9.99	No.17 Black £12.99
CL18 B/C/M/Y/PC/PM 15ml £4.99	No.57 Colour 24ml £12.99	No.26 Colour £11.99
PG1520 Black 19ml £5.99	No.58 Photo 24ml £12.99	No.27 Colour £11.99
CL1521 B/C/M/Y/GY 9ml £4.99	No.78 Colour 36ml £9.99	No.31 Photo £9.99
BC110 Black (3 pack) £4.99	No.88XL B/C/M/Y each £9.99	No.32 Black £11.99
BC115 Black (2 pack) £4.99	No.110 Colour 12ml £10.99	No.33 Colour £11.99
BC115 Colour (2 pack) £5.99	No.300XL Black 18ml £14.99	No.34 Black £11.99
BC124 Black 9ml £1.99	No.300XL Colour 18ml £16.99	No.35 Colour £12.99
BC124 Colour 16ml £2.99	No.336 Black 10ml £7.99	
PG37 Black 12ml £9.99	No.337 Black 21ml £10.99	
PG40 Black 28ml £13.99	No.338 Black 21ml £10.99	
PG50 Black 28ml £12.99	No.339 Black 34ml £12.99	
CL38 Colour 12ml £12.99	No.342 Colour 12ml £10.99	
CL40 Colour 16ml £16.99	No.343 Colour 21ml £12.99	
CL51 Colour 24ml £14.99	No.344 Colour 21ml £14.99	
	No.348 Photo 21ml £12.99	
	No.350XL Black 30ml £14.99	
	No.351XL Colour 20ml £16.99	
	No.363 Black 20ml £6.99	
	No.363 C/M/Y/PC/PM each £4.99	
	No.363 Set of 6 £24.99	
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BC16 B/C/M/Y 13ml £9.99	No.22 Colour 5ml £14.99	No.14 Black £16.99
BC16 PC/PM/R/G 13ml £9.99	No.38 All Colours 27ml each £26.99	No.15 Colour £18.99
PG15 Black 28ml £12.99	No.56 Black 19ml £16.99	No.17 Black £13.99
CL18 B/C/M/Y 13ml £11.99	No.57 Colour 17ml £24.99	No.23 Black £14.99
CL18 PC/PM/R/G 13ml £11.99	No.58 Photo 17ml £22.99	No.24 Colour £16.99
PG17 Black 25ml £11.99	No.100 Grey 15ml £22.99	No.27 Colour £14.99
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PG19 PB/M/B/C/M/Y 14ml £10.99	No.300 Colour 4ml £12.99	No.29 Colour £14.99
PG19 PC/PM/R/G/GY 14ml £10.99	No.301 Black 3ml £9.99	No.31 Photo £24.99
PG1520 Black 18ml £9.99	No.301 Colour 3ml £11.99	No.32 Black £15.99
CL1521 B/C/M/Y/GY 9ml £8.99	No.301 Black 1ml £17.99	No.33 Colour £17.99
PG1525 Black 18ml £9.99	No.301 Black 11ml £17.99	No.36 Black £16.99
CL1526 B/C/M/Y/GY 9ml £8.99	No.301 Black 21ml £17.99	No.37 Colour £18.99
PG37 Black 11ml £12.99	No.301 Black 31ml £17.99	No.38 Colour £22.99
PG40 Black 16ml £15.99	No.301 Black 41ml £17.99	No.43 Colour £18.99
PG50 Black 22ml £22.99	No.301 Black 51ml £17.99	No.44 Black £18.99
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	No.301 Black 771ml £17.99	
	No.301 Black 781ml £17.99	
	No.301 Black 791ml £17.99	
	No.301 Black 801ml £17.99	
	No.301 Black 811ml £17.99	
	No.301 Black 821ml £17.99	
	No.301 Black 831ml £17.99	
	No.301 Black 841ml £17.99	
	No.301 Black 851ml £17.99	
	No.301 Black 861ml £17.99	
	No.301 Black 871ml £17.99	
	No.301 Black 881ml £17.99	
	No.301 Black 891ml £17.99	
	No.301 Black 901ml £17.99	
	No.301 Black 911ml £17.99	
	No.301 Black 921ml £17.99	
	No.301 Black 931ml £17.99	
	No.301 Black 941ml £17.99	
	No.301 Black 951ml £17.99	
	No.301 Black 961ml £17.99	
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Capacity	Price
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Capacity	Price
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2GB	£24.99 £14.99

Capacity	Price
1GB	£10.99 £11.99
2GB	£24.99 £14.99

Capacity	Price
1GB	£10.99 £11.99
2GB	£24.99 £14.99

Capacity	Price
1GB	£10.99 £11.99
2GB	£24.99 £14.99

Capacity	Price
1GB	£10.99 £11.99
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EN-EL5 for Nikon	£9.99
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Capacity	Price
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NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£9.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£14.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
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BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
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BC-1 for Sony	£19.99
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NP-FH50 for Sony	£19.99
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NB-3L for Canon	£9.99
NB-4L for Canon	£9.99
NB-5L for Canon	£9.99
NB-6L for Canon	£9.99
NB-7L for Canon	£9.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
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NP40 for Fuji	£9.99
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NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
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NP150 for Fuji	£14.99
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NP400 for Minolta	£12.99
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EN-EL5 for Nikon	£9.99
EN-EL6 for Nikon	£9.99
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EN-EL8 for Nikon	£9.99
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EOS IN Body Only	E+ C129	135mm F5.6 FD	E+ / E+ C19 - C29
EOS I + E1 Booster	As Seen / Exc C39 - C139	200mm F2.8 FD	E+ C279
EOS I Body Only	E+ / E+ C39 - C179	200mm F2.8 FD	E+ C279
EOS 3 Body Only	As Seen / E+ C39 - C125	200mm F4 FD	As Seen / E+ C20 - C24
EOS 30 Body Only	E+ C39 - C39	300mm F2.8 FD L	Exc C26
EOS 30E Body Only	As Seen C39	300mm F5.6 B/Block	E+ C39
EOS 35 Body Only	E+ C179	300mm F5.6 FD	E+ / E+ C149 - C179
EOS 35 - V510 Grip	E+ C49 - C39	400mm F5.6 B/Block	E+ C39
EOS 35 Body Only	E+ C49 - C39	400mm F5.6 FD	E+ C39
EOS 5 QD Body Only	E+ C59	500mm F5.6 B/Block	E+ / E+ C59 - C79
EOS 50E + BP90 Grip	E+ / E+ C39 - C69	500mm F5.6 B/Block	E+ C39
EOS 50E Body Only	E+ / E+ C39 - C59	500mm F8 Reflex	E+ C39
EOS RT Body Only	E+ / E+ C29 - C49	US Marine 400mm F4.5 B/Block	E+ C39
18-55mm F3.5-5.6 EFS	E+ C49	2x Extender	E+ / E+ C49
18-55mm F3.5-5.6 IS EFS	Mint - C89	2x Extender	E+ / E+ C39 - C59
18-200mm F3.5-5.6 IS EFS	E+ C319	Eye Level Finder FN	E+ C49
20mm F2.8 USM	E+ / Mint C259 - C309	Eye Level Finder FN	E+ C49
24mm F1.4 USM	E+ / E+ C639	Senso EE Finder	E+ C49
24mm F2.8 EF	E+ / Mint - C269 - C279	Speed Finder FN	As Seen C69
24mm F3.5 TS-E	E+ C799	1800 Speedline	E+ C49
24-70mm F2.8 L USM	E+ C629	1900 Speedline	E+ C49
28-90mm F4-5.6 USM	E+ C59	2477 Speedline	E+ / E+ C179
28-90mm F4.5-6.0 USM I	E+ C59	2777 Speedline	E+ C49
28-90mm F4.5-6.0 USM II	E+ C59	2907 Speedline	E+ C49
28-135mm F5.5-5.6 USM	E+ C219	3007 Speedline	E+ / E+ C35 - C45
28-200mm F3.5-5.6 USM	E+ C199	533G Speedline	E+ C199
28-300mm F3.5-5.6 L USM	Mint - C159	ML2 Macroline	E+ C79
35-350mm F3.5-5.6 L USM	E+ C799	ML2 Macroline	E+ / E+ C79 - C99
45mm F2.8 TS-E	Mint - C799	AE Motor Drive FN	E+ C39 - C139
50mm F2.8 EF5.5 USM II	E+ C259	MA Drive Set	E+ C39
60mm F2.8 EF5 Macro	E+ C259	MA Drive Set (US Coastguard)	E+ C39
70-200mm F2.8 L USM	E+ / E+ C109 - C149	Winder A	E+ / E+ C15 - C25
70-200mm F4 L USM	E+ C399	Winder A2	E+ C39
70-210mm F3.5-4.5 USM	E+ C145		

Contax 645 Series

35mm F3.5 Distagon	E++	£1,199	£1,250
45mm F2.8 Distagon	E++	£699	£685
45-90mm F4.5 Vario	E++	£1,560	£1,560
55mm F3.5 Distagon	E+/E++	£849	£885
120mm F4 Apo Macro	E+	£1,249	£1,290
140mm F2.8 Sonnar	E++/Unused	£699	£995
210mm F4 Sonnar	E++/Mint	£849	£885
AE Prism Finder	E++	£119	£119
GB74 Hood	E++	£45	£35
LA50 Cable Switch	E++	£35	£35
MFB-2 Polaroid Mag	E+	£35	£35
MSB1 Flash Bracket	Mint	£175	£175

Contax G Series



G2 Body Only	E++ \$44
16mm F8 G + Finder	E+ \$99
21mm F2.8 G + Finder	E+ \$44
35mm F2 G	E+ \$24
35-70mm F3.5-5.6 G Vario	E++ \$399
90mm F2.8 G	Exc / E++ \$79 - \$18
GC21 CASE (G2)	E+ \$1
TLA140 Flash	E+ / Mint- \$39 - \$5

Canon Manual



FINAXE Black Body Only	Exc / E+	£169 - £299
F1 Black Body Only		Exc £129
TSD Body Only	As Seen / E+	£399 - £599
TV - 50mm F2.8		Exc £129
TSD - 50mm F1.8	E / E++	£225 - £229
A1 Black - 50mm F1.8		E- £599
A1 Black Body Only	Exc / E+	£599 - £699
AE1 Chrome - 50mm F1.8		E- £499 - £559
AE1 Chrome Body Only		E+ £699
AE1 Black - 50mm F1.8		E- £559
AE1P Chrome - 50mm F1.8	Exc / E+	£595 - £655
AV1 Black Body Only		E £499
AV1 Chrome - 50mm F1.8		E £499
AV1 Chrome Body Only	E / E+	£499 - £549
EF Black Body Only		E £579
EX Auto - 50mm F1.8	As Seen £559	
EX Auto - 50mm F1.8 EX		E £539
FL QL Chrome - 50mm F1.8		E £559
FTB QL Chrome - 50mm F1.8		E £699
24mm F2.8 Black		E £179
24mm F2.8 FD		E £85
24-35mm F3.5 FD L		E+ £399
28mm F2.8 Black	E- £229 - £35	
28mm F2.8 FD	As Seen / E- £179 - £35	
35-70mm F3.5-4.5 FD		E £249
35-70mm F4		E £35
35mm F3.5 Black	E- £25 - £35	
35-70mm F3.5-4.5 FD	E+ / E++ £35 - £35	
35-70mm F4 FD	E+ - £15 - £30	
35-105mm F3.5 FD		E £179
50mm F3.5 Black - FD25 Tube		E+ £89
50mm F3.5 FD Macro	As Seen / E+ £129 - £129	
50mm F3.5 FL Macro - Tube		E+ £89
70-150mm F4.5 FD		E £229
70-210mm F4 FD	As Seen / E+ £229 - £229	
75-200mm F4.5 FD	Exc / E++ £229 - £249	
80-200mm F4 Black		E- £699
80-200mm F4 FD		E £699
100mm F4.5 Black		E £699
100mm F2.8 FD		E £699

Contax SLR Series

NT < 24-65mm	E++ / Unused	4349	578
NK < 28-80mm		4349	546
AX Body Only	Exc / E++	4249	445
RTS3 Body Only		E	638
FX Body Only	As Seen / E++	4179	628
ST Body Only		E++	628
RTS < Winder		E	619
Aria Body Only	E++ / E++	4199	
16MT Body Only	E+ / E++	539	613
137MA Body Only		E	613
137M & Grip Body Only			
139 Body Only		Exc / E++	539
Prevase Body Only		E	613
15mm F3.5 AE	E++	E	613
21mm F3.5 AE	E+ / E++	4349	556
21mm F2.8 M		Mnt	613
24-65mm F3.5-4.5 F		E+	545
25mm F2.8 M		E++	549
28mm F2.8 M		E+ / E++	579
28mm F2.8 AE		E	515
28mm F2.8 M	E+ / E++	4179	245
28-70mm F3.5-4.5 M		E++	629
28-80mm F3.5-5.6 AF	E+ / New	4239	537
35-135mm F3.5-4.5 Macro	E+	4349	684
35-135mm F4.5 M		E	617
35-135mm F2.8 AE Macro	E+ / E++	4499	689
70-300mm F4.5-6.6 AF	E++ / Unused	4499	679
80-200mm F4 M		E++	679
85mm F2.8 AE		E+	622
85mm F2.8 M		Mnt	622
100mm F2.8 AE Macro	E+ / E++	4349	664
100mm F3.5 AE		E+	624
135mm F2.8 (New Edition)		Unused	624
135mm F2.8 M		E+	655
135mm F2.8 AE		E+	655
135mm F2.8 M		E+	614
160mm F2.8 AE		E	614
160mm F2.8 M	E+ / E++	4329	645
200mm F2.8 M		Mnt	624
200mm F3.5 AE	As Seen / E++	4149	622
300mm F4 M		E++	655
TLA20 Flash		E+	633
TLA26 Flash		E+ / Mnt	633
TLA30 Flash	As Seen / Mnt	4179	613
TLA36 Flash		E+ / Mnt	613
TLA40 Flash		E	622

Digital SLR Cameras

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Nikon D3 Body O

Nikon D2X Body Only	E / E+ / \$599 - \$799
Nikon D1X Body Only	E - \$299 - \$439
Nikon D1 Body Only	E - \$199
Nikon D700 Body Only	E+ / \$1,448
Nikon D200 Body Only	E - \$1,148
Nikon D100 + 45mm D-50 Grip	E - \$1,148
Nikon D100 Body Only	E - \$1,158
Nikon D90 Body Only	Mint- \$439 - \$469
Nikon D80 Body Only	E+ / \$329
Nikon D70S Body Only	Mint- \$229
Nikon D70 Body Only	E+ / \$178
Nikon D60 Body Only	E+ / \$178
Nikon D50 Body Only	E+ / \$198
Olympus E5 Body Only	E - \$559
Olympus E1 + HDL-2 Battery Grip	E+ / \$259
Olympus E1 Body Only	E+ / \$179 - \$199
Olympus E620 + 14.5mm	Mint- \$399
Olympus E620 + HDL-5 Grip	E+ / \$349
Olympus E620 + HDL-5 Grip	Mint- \$369
Olympus E450 + 14.5mm	E+ / \$249
Olympus E450 + 14.5mm	E - \$248
Olympus E-P1 Body Only	E - \$248
Panasonic L1 + 14.5mm	E+ / \$599
Panasonic G1 Body Only	Mint- \$429
Panasonic G1 F Body Only	E+ / Mint- \$249 - \$299
Panasonic G1 Body Only	E+ / Mint- \$179 - \$199
Pentax K1000 + 18.5mm + D-BG2 Grip	E+ / \$249
Pentax K1000 Body Only	E - \$249

Hasselblad H Series

H3D Complete	Mini-£9,999
H1 Body + AE Prism + Magazine	E++ £1,499
35mm F3.5 HC	E++ £1,899
150mm F3.2 HC	E++ £1,399
1.7x H Converter	Ex Demo £749
HM 16/32 Magazine	E+/Mini-£169-£369
HM100 Polaroid Mag	E++ £129-£149
BCH Charger + 9.6V Battery	E+ £119

Hasselblad V Series

5030W Millennium Complete	E++	£1,999
500ELX Black Body Only	E++	£449 - £450
SWCM Complete	E+	£1,399
Arc Outfit	E++	£2,250
Flex Outfit	Mint-	£1,399
30mm F3.5 CFi Fisheye	E+	£3,299
50mm F3.5 CFi Black	E+	£3,299

Hasselblad Xpan Series



Xpan II + 45mm F4.....	E++ £1,599
Xpan + 45mm F4.....	E++ £999
90mm F4.....	E+ / E++ £329 - £399
45/90mm Centre Filter.....	E++ / Mint £139 - £149

Large Format/Panoramic

Large Format Cameras

Arva Pro3 Monorial	E-2299
Combo Wide + 47mm F5.6 + RF/Holder	E+ £1 089
Emco SW45 Field Camera	Mint- £1 250
Fotoflex 3X5 + 75mm F8.8	E-2640
Galodan DP7 half plate field camera	E+ £1 050
Galodan Variant Field Camera	E-2640
Horsemen 970 + 105mm F3.5 P.S.	E-2499
Horsemen 450LE Monorial	E-2299
Linhof 10x8 Master GTL	E+ £1 250
Linhof Kardan 5x8 B-System	E-2240
Linhof Technika 70 Cuff	E-2650
Linhof Technika III - 105mm	As Seen - E-2440
Linhof Technika S23 Monorial	E-2440
Plaubel Peco Junior 6x8cm Cuff	E+ £899
Rollei Kloc2 Monorial	E+ £1 250
Sivestr H 25 Cuff	E+ £1 999
Sinar P2 Monorial	E-2340
Topo View 4SE Monorial	Unused - £499
Topo 454L Field Camera	E- £740
Zone W. Wooden Field Camera + Tripod	E+ £750
28mm F2.8 MC Digiator	Mint - £950
65mm F8.6 Super Angulon XL	E+ £699
65mm F5.6 Super Angulon	E+ / £340
65mm F8 Super Angulon	E- £199
90mm F8.6 Super Angulon	E- £199
90mm F8.6 Super SW	E+ £140
150mm F5.6 Sinaron S	E+ £140
150mm F6 G-Carion	E+ £240
180mm F5.6 Makro Symmar HM	E+ £599
180mm F5.6 Apo Symmar	E+ £599
210mm F6.8 Celer II	E- £240
210mm F6.8 G-Carion	E+ £240
210mm F5.6 Apo Sinaron XL	E+ £799
240mm F5.6 Symmar S	As Seen - £340
250mm F5.6 W	E- £299
300MM F5.6 Sinaron S	E+ £299
Arca 6x7 RF/Holder (5x4)	E- £99
Arca 6x7cm RF/Holder (8x9)	E- £99
Canham 6x7cm RF/Holder	E+ £699
Horsemen 6x7cm RF/Holder	E+ £125 - £119
Horsemen 6x7cm RF/Holder	E+ £125 - £119
Wista 6x7cm RF/Holder	E+ £119
Wista 6x7cm RF/Holder (8x9)	E+ £125

Leica M Se

M6 Black Body Only	E+	£1 675
M6 Chrome Body Only	E+	£1 685
M6 Jubilee Set	Unused	£4 495
M6 Royal Photo Society	E+	£1 495
MP 0.58x Chrome Body Only	M2x C12-199	£2 285
MP 0.72x Black Body Only	E+	£1 495
MP 0.72x Chrome Body Only	E+	£1 495
M6 0.72x Titanium Body Only	Mint	£1 485
M6 0.72x Black Body Only	E+/E-	£749
M22 Black Body Only	E-	£3 495
M24 Chrome Body Only	E-	£4 495
Konica Hexar RF + 50mm F2	Exc/E+	£695
21mm F2.8 Aspm M Black bod.	Mint	£2 095
21mm F2.8 Aspm M Black	Mint	£1 795
35mm F3.5 Summaron	E-	£2 495
50mm F1.4 Chrome	E+	£385
50mm F1.4 M Chrome	E+	£385
50mm F2 Close Focus	Exc	£295
50mm F2.8 M Black	E+	£545
65mm F3.5 Elmar	E-	£2 495
90mm F2.8 Elmar	E-	£2 495
90mm F2.8 M Black	E+	£745
90mm F2.8 Chrome	Exc	£295
90mm F2.8 Chrome (Visa)	E-	£2 495
90mm F4 C Elmar	E+	£2 495
90mm F4 Collapsible	E-	£2 495
90mm F4 Elmar E39	E+/E-	£249
135mm F2.8 Black	Exc/E+	£249
135mm F2.8 M Black	As Seen/E-	£225
135mm F3.4 Apo M Black	E+	£1 595
135mm F4 Elmar	E-	£3 495
135mm F4.5 Chrome	As Seen/E+	£125
Zeiss 21mm F4.5 C	Mint	£695
Konica 28mm F2.8 M	E-	£365
Mirota 28mm F2.8 M	E+	£395
Vaghtner 50mm F1.1 VM	E+/Mint	£695
Konica 90mm F2.8 M	E+	£2 495
21mm Vewitler	E+	£2 495
24mm Vewitler	E+	£2 495
28mm Vewitler	E+	£225
Angle Finder M	E+	£1 415
Macro M	E+	£1 415
Handy M	E+/Mint	£39
Edge B&S Head	E-	£39
Lens Center M	E-	£75
A42 Super Polarizer	E-	£39
Universal Polariser M	E+	£195
Universal Wide Angle Finder M	E+	£195

Leica R Series



R9 Rods + 50mm F1.4	Unused	C1989
R9 Anhrache Body Only	E+/Mint	C4999
R9 Black Body Only	Exc	C9999
R9 Chrome Body Only	E+/F++	C3499
R7 Black Body Only	Exc	C2999
R7 Chrome Body Only	E+/F++	C2999
R5 Black Body Only	E+/F++	C3999
R5 Chrome Body Only	Exc	C2499
RE Black Body Only	Exc/Unstained	C5999
RI Black Body Only	Exc	C1499
RHS Model 2 Black Body Only	Exc/Unstained	C4999
R4 MCT + Winder	Exc	C2399
R2 1/2 American Body Only	Exc	C8499
SL2 Black Body Only	F+	C4999
SL MCT Black Body Only	Exc	C2999
SL Chrome + 50mm F2 (Dummy)	Exc	C2999
SL Chrome Body Only	Exc	C2499
SL Black Body Only	Exc	C3499
24mm F2.8 R 3 Scam	As Seen/F+	C2999
28mm F2.8 PCS Shift	Exc	C8999
28mm F2.8 PCS Shift	Mint/F+2999	
28-70mm F3.5 4.5 R 3 Scam	E+/F++	C2499
28-70mm F3.5 4.5 RCM	Exc	C3399
35-70mm F2.8 German	Exc	C4599
35-70mm F3.5 Japan	Exc/Mint	C2999
70-210mm F4 R 3 Scam	F+/Unstained	C3499
80-200mm F4.5 R 3 Scam	Exc	C2499
90mm F2.8 R 3 Scam	Exc	C2999
135mm F2.8 R 3 Scam	As Seen/E+	C1499
150mm F2.8 R 3 Scam	Exc	C3999
200mm F2.8 R 3 Scam	Exc	C1999
250mm F4 R 3 Scam	Exc	C4499
40mm F4.5 + Telyt R	Exc	C4999
1.4x Apo Extender R	Exc+/Mint	C4499
2x Apo Extender R	E+/Mint	C4299
2x Extender R	Exc/Unstained	C1499
2x Extender R (14300)	Exc	C1999
Balokast Unit R	Exc	C1259
Motivator Self R8/R9	Exc	C2499
Motivator R	E+	C5499
Motivator R8/R9	Exc	C2999
Motivator R8/R9	E+/Exc	C1599

Leica Screw Series

UR LSP Series		Mink-Excess
UR RLPAC - Dummy	E = /Un-	Exc 2939 - 3450
IFB R/Dial DIA + 50mm F2 Only		E = 0450
IFB R/Dial Chrome Body		E = 0248
IFB R/Dial DIA Chrome Body		E = 0249
IFB B/Chrome Body Only		E = 0225
IFB B/Dial + 50mm F2		E = 0489
ICR Chrome Body		E = 0225
I/A Chrome + 50mm F2 Summar		Exc 0999
ICR Chrome Body Only		
IFB R/Dial Chrome Body		E = 0350
IFB B/Dial + 50mm F3		E = 0448
ICR Chrome + 50mm F3.5		E = 0348
ICR Chrome Body		E = 0275
35mm F3.5 E-M	Exc /E = 2149 -	
35mm F3.5 Summarion		E = 0225
35mm F3.5 Summar		Exc 2148
35mm F3.5 Red Seal Color		E = 0245
155mm F4.5 Hektor	As Seen In	
200mm F4 Telyt	Exc /E = 2125 - 1713	
200mm F4.5 Telyt		Exc 0225
265mm F4.5 E-M		E = 0225
Vogtländer 12mm f/5.6 + Finder		E = 0448
Vogtländer 15mm F4.5 + Finder		E = 0225
Vogtländer 25mm F4 + Finder		Mink 2775
Vogtländer 35mm F2.5 Color Skopar		E = 0218
Rocher 135mm F2.8 GR + Finder		Exc 1589 - 186
TOTOX 20cm Finder		E = 0275
VOGTLER finder		E = 0275

Minolta AF

800Si + 35-40mm	As Seen / E / F	E+ £78
800Si Body Only	As Seen / E / F	E+ £78
70Si + 28-40mm	E+ / E+ / SS	E+ £75
70Si + 35-70mm		E+ £75
700Si + 35-70mm + VC700		E+ £118
700Si + VC700 Grip		E+ £55
700Si Body Only	Ext / E+ / SS	E+ £75
600Si + VC600 Grip	Ext / E+ / F78	E+ £75
50Si Super + 28-40mm		E+ £45
500Si + 28-40mm		E+ £38
500Si + 35-70mm		E+ £38
40Si + 28-40mm		E+ £45
40Si Body Only		E+ £28
Dynar + 28-100mm		E+ £38
Dynar + 40-100mm	E+ / E+ / SS	E+ £85
Dynar 40 Body Only		E+ £49
17.5mm F2.8 D A F		E+ £299
24MM F2.8 A F	Ext / £219	E+ £249
24-50mm F4 F		E+ £75
24-105mm F3.5 5.5 D	Ext / £129	E+ £159
28mm F2.8 A F	Ext / Mint / C	E+ £75
28-80mm F3.5 5.6 D		E+ £35
28-85mm F3.5 5.6 D		E+ £75
35mm F2.8 A F		E+ £175
35mm F2.8 A F Macro		E+ £175
70-210mm F4 F	Mint / £225	E+ £245
70-210mm F4.5 5.6 A F		E+ £50
Sigma 10-20mm F4.5 6 E X DC		E+ £305
Sigma 21-35mm F3.5 4.2		E+ £195
Sigma 24-70mm F2.8 E X DC		E+ £195
Sigma 28-200mm F4.5 6		E+ £45
Sigma 70-300mm F4.5 6 Macro		E+ £75
Sigma 105-300mm F2.8 E X Macro		E+ £245
Sigma 105-300mm F2.8 A P A F		E+ £245

Sony 16-80mm

Sony 16-105mm F3.5-5.6 DT		E++	C59
Sony 16-70mm F3.5-5.6 DT	E++ / Mint	E59	66
Sony 24-105mm F3.5-5.6 DT		E++	E27
Sony 28mm F2.8 AF		E++	
Sony 50mm F2.8 D Macro		E++	E21
Sony 70-300mm F4.5-5.6 G SSM	Mint-4.5		
Termon 28-200mm F3.5-5.6 XR		E++	E10
Termon 28-300mm F3.5-5.6 XR		E++	E15
terona 24-200mm F3.5-5.6 ATX		E++	E15
terona 35-200mm F4.5-6.7		E++	E15
terona 35-200mm Flash		E++	E16
1800AF Flash		E++	E10
4000AF Flash	E++ / E++ C10		
3500AF Flash	E++ / E++	E25	63
4000AF Flash		E++	E5
5200 Flash	E++ / E++	E39	38
CG1000 Grip Set	E	E65	47
IR1 Infra Red Set		E++	E5
VCT1000 Grip Set	E++ / E++	E20	25

Nikon AE



F6 Body Only	E++ S349 -11.09
F3 Anniversary Body Only	Unrated D1
F5 Body Only	E+ Mint S225
FAS Body Only	As Seen / Exc E149 -15.15
F100 Body + MBIS Grip	E++
F100 Body Only	E+ / Exc E159 -23.23
F50K + MB10 Grip	As Seen / Exc E69 -12.12
F90K Body Only	Exc E138 -17.17
F90 Body Only	E+ / Exc E69 -12.12
F90 Black + MB10 Grip	E++
F90 Black Body Only	E++ S79 -18.18
F90 Chrome Body Only	E+ E77
F70 + 35-80mm	E+ E47
F70 Body Only	E+ / Exc S225
F55 Chrome + 28-100mm	E+ E46
F55 Chrome Body Only	E++ S25 -8.25
10.5mm F2 G AF D EX Fishage	E+ / Mint S338
12-24mm F4 G AF D EX	E+ / Mint S338
14mm F2 2 AF D	E+ E54
17.35mm F2 AF D AFS	E+ E79
17.35mm F2 AF D XFD	E+ / Exc E69 -12.12
18.35mm F3 5.5 AF D	E+ / Exc E69 -12.12
18.95mm F3 5.5 G AF D	E+ E66

18-70mm F3.5-

18-15mm F3.5.5.6 G AFS DX	E++	E17
18-20mm F3.5.5.6 G AFS DX VR	E++	E17
20mm F2.8 AF	E	E18
24mm F2.8 AF	E++	E24
24mm F3.5 EDC PC	E	Mint E12
24-50mm F3.4-5 AF	E	E11
24-50mm F3.4-5 AFN	Unused	E14
24-70mm F2.8 G AFS ED	E++ / Mint	E99
24-120mm F3.5.5.6 EFD	E++	E149
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OGDEN CHESNUTT

In this spy culture that we have created for ourselves, we owe it to children not to take their picture

ELI LOOKS particularly jumpy as I enter the pub. He's thumbing aggressively through what looks like the latest issue of AP, scanning the room in between absent page turns. He sees me and points to his nearly empty pint glass.

'What's with you?' I ask.

'I don't want to talk about it.'

Neither do I, so I change the topic. 'Have you read that Bruce Gilden feature in AP's 12 February issue?' I ask. 'Aren't those pictures amazing?'

'You can't take pictures like that any more,' Eli laments. 'No one can do anything. All we can do is shoot trees, but there aren't even any trees any more because the Government is selling them all.'

'Well... I could be wrong, but I'm pretty sure Bruce Gilden still takes pictures like that. What's this about?'

Eli sighs. He drains about half his glass.

'Everyone thinks I'm a pervert,' he says.

Perhaps I don't look surprised enough, as his expression shifts from vulnerability to outrage. 'What did you - er, what happened?' I ask.

Eli explains that he received what he felt was an unjust parking ticket. The parking on his street is indeed a nightmare, and so to challenge this with the council he took a daily photograph of the congestion on his street and posted it to a blog.

'I paid for a residents' permit, but it doesn't guarantee me a spot,' he moans. 'Every day I have to park on the yellow line because some non-resident is in the parking bay, which is open to both residents and non-residents! They're supposed to leave after two hours, but it's never enforced.'

His pictures show cars double-parked, wedged into the tiniest crevices at all angles, spilling onto the pavement. The trouble is, they also show a number of children being dropped off by their parents at the nursery across the road.

'The woman who runs the nursery spoke to my girlfriend today,' Eli says. His voice gets quiet. 'Apparently, a number of parents saw me half-dressed pointing my camera out the window towards their children and were afraid.'

'Why were you half-dressed?' I ask, too loudly.

'Because I was getting ready for work. The parking is always at its worst then!'

I shake my head at his foolishness. I'm not going to pretend that there used to be a time when we

could all take photos of children on the street. Maybe then no one complained as loudly, but kids should probably always be off limits to street photographers unless you know them personally.

What does the great Bruce Gilden think about including kids in his street photos? His answer probably wouldn't be straightforward, but I imagine in practice he exercises some reasonable balance on who he uses as subjects. Possibly because the eccentrics and characters he loves so much are who they are because they feel free to express themselves. He laments their decline in the interview, and perhaps this is because the spy culture that began with CCTV and has carried on to YouTube, Flickr citizen journalism and still image and video recording devices on nearly everything, it has created

a climate that pushes the eccentrics off the high streets.

It's like the Americans who argue that an armed populace is a lawful populace. I wonder if the implied threat of being photographed by anyone on the street at any time has in some

way nudged us further along this path towards becoming a homogenised society of clones. I mean, have you ever taken a trip on the Tube?

Kids are uncomfortable in their own skins until they're... well, I'm still uncomfortable. But if I walk down the street picking my nose, that's one thing. Should we not spare a kid the indignity and let him be free to harvest his budding personality without fear of it going viral on the internet? If someone had photographed me at 13 and posted my prepubescent physique online for the world to see I might not be the confident ex-weatherman you eagerly wait to read each month!

Let him be a kid. Let him be comfortable with himself so he'll grow up to become the eccentric of tomorrow. And then take your pictures.

I ask Eli what happened next.

'My girlfriend explained I was at war with the council and taking pictures of the road, not the kids. The woman seemed fine with that. But she had the nerve to tell me not to do it from behind closed blinds. It was only because I was in a towel!'

'Do you have any sense?' I ask.

'Of what?'

'Just sense.' **AP**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

CONTACTS

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 **Fax** 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: Telephone 0203 148 4121

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Subscriptions

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Advertising

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone:** 0203 148 2517

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Special thanks to

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